



THE 1980S

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THE

1980S

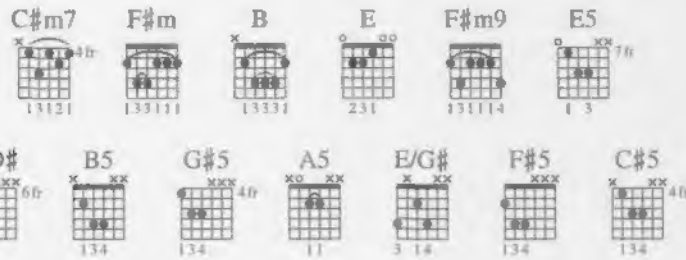
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Caught Up in You

Words and Music by Frank Sullivan, Jim Peterik, Jeff Carlisi and Don Barnes

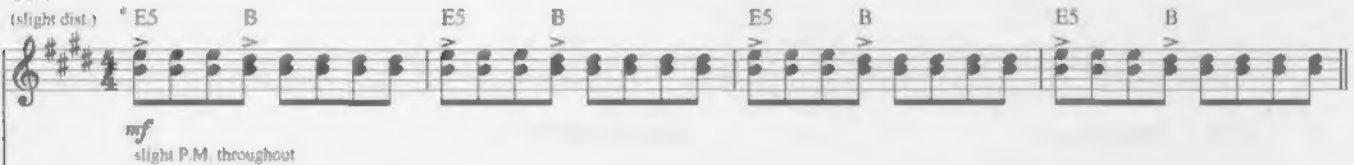


Intro

Moderately Fast ♩ = 128

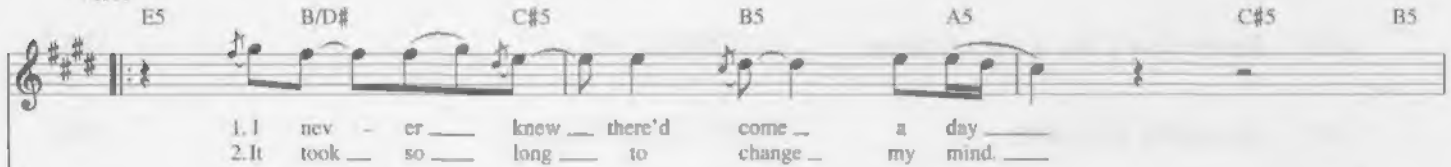
Gtr. 1

(slight dist.)



* Chord symbols reflect overall tonality.

Verse



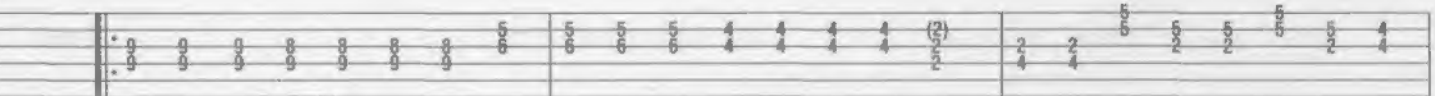
1. I nev - er knew there'd come a day
2. It took so long to change my mind.

Gtr. 1

(slight dist.)



smile on repeat



Gtr. 2

(slight dist.)



smile on repeat



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E5 B/D# C#5 B5 A5

when I'd be say - in' to you, "Don't let this good love slip a way, —
I thought that love was a game. I played a round e - nough to find —

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics: "when I'd be say - in' to you, 'Don't let this good love slip a way, — I thought that love was a game. I played a round e - nough to find —". Above the staff are chord markings: E5, B/D#, C#5, B5, and A5. The middle staff is a guitar line in treble clef, featuring a series of eighth notes with a 'v' (vibrato) marking above it. The bottom staff is a bass line in bass clef, showing fret numbers for each note.

C#5 B5 A5 C#5 B5

now that we know that it's true." Don't, don't you know — the kind of man I — am? —
no two are ev - er the same. You made me re - al - ize the love I'd — missed.

Gtr. 1 tacet

Gtr. 1 Gtr. 3 (dist.) *divisi* *mf* Gtr. 3

Gtr. 2

The second system of the musical score continues with three staves. The top staff is the vocal line with lyrics: "now that we know that it's true." "Don't, don't you know — the kind of man I — am? — no two are ev - er the same. You made me re - al - ize the love I'd — missed." Above the staff are chord markings: C#5, B5, A5, C#5, and B5. A note "Gtr. 1 tacet" is written above the staff. The middle staff is a guitar line in treble clef, divided into three parts: "Gtr. 1" (which is tacet), "Gtr. 3 (dist.)" (marked *divisi* and *mf*), and "Gtr. 3". The bottom staff is a bass line in bass clef, showing fret numbers.

A5 C#5 B5 A5 F#5 E/G# A5
 No, said I'd nev - er fall in love a - gain. But it's real and the feel -
 So hot, love I could - n't quite re - sist. When it's right and the light

Musical score for guitar parts 1 and 3, measures 1-4. The key signature is three sharps (F#, C#, G#). The score is written on a single staff with a treble clef. The notation includes various guitar-specific symbols:

- Measure 1: A whole note chord (F#, C#, G#) with a 'v' (vibrato) symbol below it.
- Measure 2: A half note chord (F#, C#) with a 'v' symbol below it, followed by a half note chord (G#, C#) with a 'v' symbol below it.
- Measure 3: A half note chord (F#, C#) with a 'v' symbol below it, followed by a half note chord (G#, C#) with a 'v' symbol below it.
- Measure 4: A half note chord (F#, C#) with a 'v' symbol below it, followed by a half note chord (G#, C#) with a 'v' symbol below it.

 Above the staff, the text 'Gtr. 1' is written above the first measure, and 'Gtr. 3 divisi' is written below the first measure. Above the staff, the text '* Gtrs. 1 & 3' is written above the fourth measure.

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99
---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gr 2

Measures 10-14 of the guitar 2 part. The notation shows a sequence of chords and single notes on a single staff. The key signature has three sharps (F#, C#, G#). The notes are: Measure 10: F#4, C#5, G#4; Measure 11: F#4, C#5, G#4; Measure 12: F#4, C#5, G#4; Measure 13: F#4, C#5, G#4; Measure 14: F#4, C#5, G#4.

2	2	2	2	6	6	6	4	4	4	4	4	4	2	4	4	7	7	2
0	0	0	0	4	4	4	2	2	2	2	2	2	0	2	4	1	7	0

* composite arrangement

ing comes shin - ing through. I'm so caught up in you.
just comes shin - ing through. I'm so caught up in you.

let ring

0 0 1 1 1 1 1 4/2 4/2 4/2 4/2 4/2 4/2 4/2 0 1 1 (1) 0 0 1 (1) 1 4 2

[illegible]

Chorus

Gtr. 1 tacet
A5

Gtr. 5: w/ Fill 1, 2nd time

E/G#

F#5

C#5

E5

A5

lit - tle girl _____ and 1 nev - er did sus - pect a _____ thing. - } So caught up in you. -
lit - tle girl _____ you're the one _____ that's got me down on my knees. - }

Gtr. 4
(slight dist.)

Rhy. Fig. 1

mp

let ring throughout

0 5 0 5 6 4 | 0 0 4 0 4 2 | 0 0 2 0 0 4 6 | 0 5 6 0 0 6

* Gtrs.
2 & 3

Rhy. Fig. 1A

(2) 2 2 2 2 2 2 2 4 | 2 4 2 4 2 4 2 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

* composite arrangement

Fill 1

Gtr. 5 (dist.)

mp *mp*

TAB 2 1 2 | 2 4 2 | 2 2/5 5 5 2 | 4 2 1

mf

(1) 2 1 2 | 4 6 5 5 5 5 4 6 5 | 9 11 9 | 9 11 9 (9) 11

(11) 11 11 9 9 9 10 | 10 10 11 11 11 12 | 12 7

E/G# F#5 C#5 E5 A5

lit - tle girl — that I nev - er wan-na get my-self free. — And ba - by, it's true. —

(6) 0 5 0 5 6 4 | 0 0 0 0 4 2 | 0 0 0 0 4 6 | 0 6 6 9 0 6

2 2 2 2 2 2 4 | 2 2 2 2 2 2 4 | 4 4 4 4 4 4 6 | 6 4 7 7 7 0

E/G# F#5 E/G# A5 A#° B

You're the one — who caught _ me, ba - by, you taught _ me how good it could be. —

End Rhy. Fig. 1

(6) 0 5 0 5 6 4 | 0 0 0 0 4 4 | 0 0 1 0 2 | 0 0 0 0 6 9

End Rhy. Fig. 1A

0 0 0 0 0 0 4 | 0 0 0 0 0 0 4 | 2 4 4 4 4 4 6 | 0 0 0 0 4 4 2

1. 2.

Bridge C#m7 F#m

Gr. 4 //

Fill your days — and your nights, _ no need to

(cont. in slash)

Gtr. 2 & 3

mp P.M.

(4) 2 2 2 2 2 2 4 | 2 2 2 2 2 2 4 | 2 2 2 2 2 2 4 | 2 2 2 2 2 2 4

Gtr. 4 $\frac{3}{4}$ B

E

C#m7

F#m9

ev - er ask me twice. oh, no, when - ev - er you want.

* Gtr. 5

mp

Gtrs. 2 & 3

P.M.

* Multiple gtrs. arr. for one gtr.

Interlude

B

C#m7
Rhy. Fig. 2

Gtr. 5 tacet
F#m

B

w/ dist.

me. And if ev - er comes a day when you should turn and walk a way.

Rhy. Fig. 2A

**P.M.

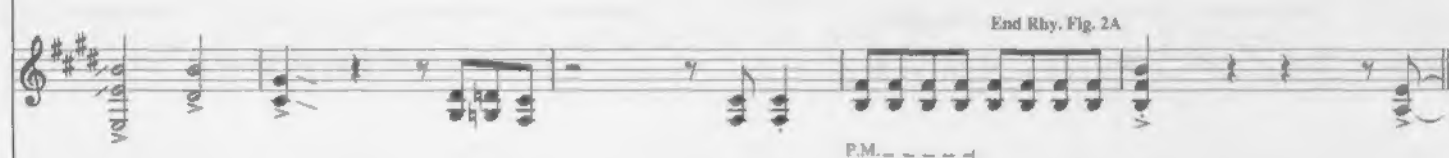
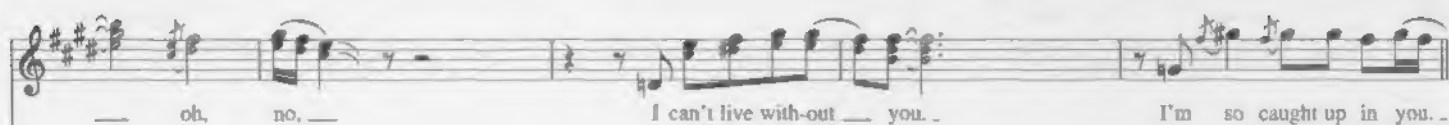
**Gradually release P.M.

E5 B/D# C#m7

F#m

B5

End Rhy. Fig. 2



Guitar Solo

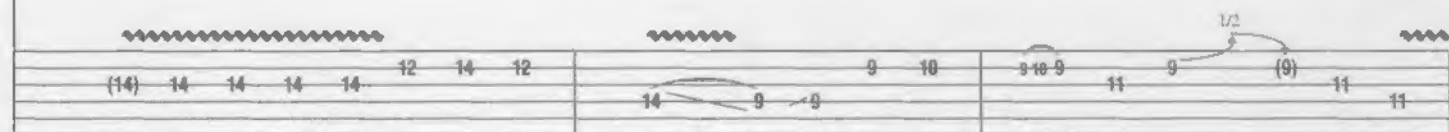
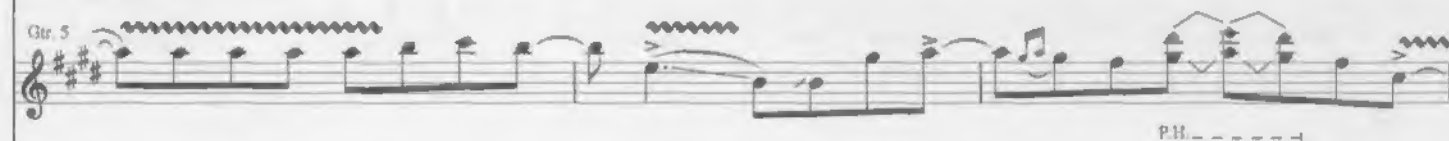
Gtrs. 2, 3 & 4: w/ Rhy. Figs. 1 & 1A, simile

A5

E/G#

F#5

C#5



pitch: D# E D#



* set an octave higher

F5 A5 E/G# F#5

PH

E/G# A5 A#° B B5 G#5 B5

Gtrs. 2, 3 & 4

And II ex

mf

Interlude

Gtrs. 2, 3 & 4 w/ Rhy Figs 2 & 2A, simile

Gtrs. 5 & 6 tacet

C#m7 F#m B E5 B/D#

er comes a day when you should turn and walk a way, oh,

C#m7 F#m B5 A5

Gtrs. 2, 3 & 4

no, I can't live with-out you. I'm so caught up in you.

Chorus

A5
Rhy. Fig. 3

E/G#

F#

C#

F#

A5

lit - tle girl. — You're the one — that's got me down on my knees. — So caught up in you. —

Gtr 5
Gtr 6
divisi
mp

Gtr 4
Rhy. Fig. 3A
mp

E/G#
F#
Gtr 5 tacet
C#
F#
A5

little girl that I nev - er wan-na get my-self free. — And by by is true

E/G# F#5 E/G# A5 B5 A5 End Rhy. Fig. 3

you're the one who caught me, ba-by, you taught me how good it could be.

mf Gtr 5 *disson*

End Rhy. Fig. 3A

Gtr 6 *tacet*
Gtrs. 2, 3, & 4 w. Rhy. Figs. 3 & 3A, simile
E/G# F#5 C#5 F5 A5

lit-tle girl, you're the one that's got me down on my knees. So caught up in you

disson

E/G# F#5 C#5 E5 A5

lit-tle girl that I nev-er wan-na get my-self free. And ba-by, it's true.

E/G# F#5 E/G# A5 B5 A5

you're the one who caught me, an' taught me, an' got me so caught up in you.

The first system of music shows a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "you're the one who caught me, an' taught me, an' got me so caught up in you." Below the vocal line is a guitar line in treble clef. It includes various fret numbers (e.g., 9, 11, 12, 14, 16) and dynamic markings like "1/2" and "full".

Outro-Guitar Solo

Gtrs 2, 3 & 4 w/ Rhy. Figs 3 & 3A, simile, till fade

A5 E/G# F#5 C#5 B5 A5

The second system of music continues the guitar solo. It features a series of notes with fret numbers (14, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and dynamic markings like "full". The key signature remains three sharps.

E/G# F#5 C#5

The third system of music continues the guitar solo. It features a series of notes with fret numbers (9, 11, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100) and dynamic markings like "full". The key signature remains three sharps.

E/G# F#5 C#5

The fourth system of music continues the guitar solo. It features a series of notes with fret numbers (11, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100) and dynamic markings like "full". The key signature remains three sharps.

E/G# A5 B5 A5 E/G#

let ring

The fifth system of music continues the guitar solo. It features a series of notes with fret numbers (14, 13, 11, 9, 11, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and dynamic markings like "full". The key signature remains three sharps.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The accompaniment consists of eighth and sixteenth notes, with some notes beamed together. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment. The second measure contains the continuation of the melody and accompaniment, with a final double bar line at the end.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various chords and fingerings indicated. The lyrics are written below the staff. The score is divided into two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The score ends with a double bar line and a "Fade Out" instruction.

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner



Tune down 1/2 step
(low to high) E♭ A♭ D♭ G♭ B♭ E♭

Intro

Moderate Rock ♩ = 112

N.C.

Gtr 1 (dist)

pp *grad fade in* *p*

TAB

0 0 4 4 2 2 5 5 0 0 | 0 0 4 4 2 2 5 5 0 0

12 12 12 12 12 12 12 12 9 | 9 9 12 12 12 12 12 12 12

mp *mf*

TAB

0 0 4 4 2 2 5 5 0 0 | 0 0 4 4 2 2 5

12 9 9 9 12 12 12 12 12 12 | 12 12 12 9 9 9 12

A C# B A A E G# A B

TAB

7 7 7 7 | 9 9 9 7 7 | 7 7 7 7 7 7 7 7 | 7 9 9

*Composite arrangement

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N.C. Rhy. Fig. 1 A/C# N.C. D5 N.C. A5 N.C. A/C# N.C.

D5 N.C. A5 C#5 D5 D#5 N.C. A/C# N.C. D5 N.C. A5 N.C. End Rhy. Fig. 1

A/C# N.C. D5 N.C. A5 N.C.

A/C# N.C. D5 N.C. A5 N.C.

Verse N.C. A5 N.C.

Some things will go real ly make me mad I must con - fess. Uh!

Rhy. Fig. 2

E5 B5 A5 C#5 N.C.

The way the street-light sil-hou-ettes your

let ring

PH PM PH PM

Gtr 3 (clean) Riff A

mf let ring throughout

pitch F#

End Riff A

A5 N.C. E5 B5 A5 C#5

things in-side your dress. Oh.

End Rhy. Fig. 2

let ring

Verse

1st & 3rd times Gtrs 1 & 2 w/ Rhy. Fig. 2
 2nd time Gtrs 1 & 2 w/ Rhy. Fig. 1 (2 times)
 3rd time Gtr 4 w/ Fill 3
 Gtr 3 take.
 N.C.

A5 N.C.

wild child in the streets, I think I see you look but I real-ly don't
 2. You comb your hair, put on your shades, you look real cool. You're
 3 See additional lyrics

Fill 3

22 (22)

1st & 3rd times, Gtr. 3, w/ Riff A
 E5 B5 A5 C#5 N.C.

know. — Who knows — One mil - lion miles an hour, — head-ed out
 giving me the run - a - round make me feel like a fool. Got a lot of nerve to call me cheap.

1st & 3rd times, Gtr. 3, w/ Riff A
 A5 E5 B5 A5 C#5

to where the down boys — go Now I don't care where we go tonight, take me a-long with you. —
 even though it's true.

Pre-Chorus
 2nd time, Gtr. 1 w/ Fill 2
 G5 Dsus4 D C5

1., 3. Whoa. { Can we re - wind — to where we've been? Oh, I wish you'd take a look and

Gtrs. 1 & 2

To Coda

Chorus
 2nd time, Gtrs. 1 & 2 w/ Rhy
 D5 E5 B5 A5 E5 B5 A5

see the shape — I'm in. — Where the down boys go, go! Where the down boys go, go! —

Fill 2
 Gtr.

Fill 2 w/ bar
 5 (5) (5) (5)

Rhy Fill 1
 Gtrs. & .

Rhy Fill 1 Gtrs. & .

Gtr 1 w/ Fill 1
 C#5 D5 D#5 E5 B5 A5 C#5 F#5
 Where the down boys go, — yeah! I wan-na go where the

[illegible]

Guitar Solo
Gtrs. 1 & 2 w/ Rhy Fig 1, 1/34 times
A/C#

Gtr 1

NC.

Gtr 2

Gtr 4 (dist.)

20 19 18 17 15 17 16 15 16 14 14 12 14 15

Full 1

1

9 11 9 9 11 9 -

D5 N.C. A5 N.C. A/C# N.C. D5 A5 C#5 D5 D#5 N.C. A/C# N.C.

rake-1 w/ bar w/ bar

(16) 15 14 12 15 14 12 17 (17) 17 17 16 17 15 17 16 15 26 15 17 (17)

D5 N.C. A5 N.C. A/C# N.C. D5 C#5 D5 D#5 D.S. al Coda

15 (15) 12 15 12 15 12 15 12 14 12 15 17 17 17 17 15 15 15 15 12 12 12 12 14 12 (4) 19 20 22

*Strike note while bar is still depressed

⊕ Coda

D5 sec ne shape I m n Chorus E5 B5 A5

Where the down boys go go go

I m I m I m I m

7 5 0 0 7 5 0 0 7 5 0 0 7 5 7 5 7 5 0 0 7 5 4 2 0

E5 B5 A5 C#5 D5 D#5 E5 B5 A5

Where the down boys go. Whoa. Where the down boys

2 0 2 0 4 2 0 2 4 5 0 0 4 2 0 2 0

C#5 I#5 B5 A5 NC

go yeah I wan na go where the down boys go Where the

A5 NC

down boys go Where the down boys go

PM PH PM PH PM PM M

A5 C#5 D5 D#5

Where the down boys go

PH PM PH PM PH PM

Outro Repeat 5 times & fade

C#5 D5 D#5 NC

Where they go

Sva loco

PM PH PM PM

patch G#

Additional Lyrics

3. Some things you do really make me made,
I must confess
The way the streetlight silhouettes our things,
Ins de your dress
Oo, yeah

867-5309/Jenny

Words and Music by Alex Call and James Keller



Intro

Moderate Rock $\text{♩} = 136$

Gtr. 1 (clean) F#m7 Dsus2 A Badd4 End Riff A

mf
let ring throughout

TAB

* Chord symbols reflect overall harmony

2. Badd4 F#5 D5 A5 B5 F#5

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1 End Rhy. Fig. 1

mf

** Composite arrangement

Verse

1. Gtr. 1 (clean) 2 & 3 w/ Rhy. Fig. 1 (7 1/2 times)
2. Gtr. 2 w/ Rhy. D (4 times)
3. Gtr. 3 w/ Rhy. Fill 3

F#5 D5 A5 B5 F#5 D5 A5 B5 F#5

1. Jen - ny, Jen - ny, who can I turn to?
2. Jen - ny, Jen - ny, you're the girl for me.

Riff D

Gtr.

Rhy. Fill 3

Gtr. 3

D5 A5 B5 F#5 D5 A5 B5 F#5

2nd time, Gtr 3 w/ Rhy. Fill 1

You give me some-thing I can hold on to.
You don't know me, but you make me so hap - py

Gtr. 4 (slight dist.)

Riff B

mf

End Riff B

Gtr 1 w/ Riff A (4 times)
Gtr 4 tacet
2nd time, Gtr 3 w/ Rhy. Fig 1 (3 1/2 times)

D5 A5 B5 F#5 D5 A5 B5 F#5

I know you'll think I'm like the oth - ers be - fore, I tried
I tried to call you be - fore, but I lost my nerve. I tried

1st time Gtr 4 w/ Riff B

D5 A5 B5 F#5 D5 A5

who saw your name and num - ber but on the wall.
my i - mag - i - na - tion, but I was dis - turbed

Pre-Chorus

D5 B5 E D5 open A D5 open A E

Rhy. Fill 2A End Rhy. Fill 2A Rhy. Fig. 2

Jen - ny, I've got your num - ber

Gtr 2 Rhy. Fill 2 End Rhy. Fill 2 Riff C

PM

A D5 open E D5 open A D5 open A F#5

End Rhy. Fig. 2

I need to make you mine. Jen - ny, don't change your num - ber

End Riff C

PM

Chorus

Gtrs. 2 & 3 w/ Rhy. Fig. 1 (3 1/2 times)
2nd & 3rd times: Gtr. 1 w/ Riff A (4 times)

F#5 D5 A5 B5 F#5 D5 A5 B5 F#5

Eight Six Sev-en Five Three "O" Nine (Eight Six Sev-en Five Three "O" Nine)

To Coda

D5 A5 B5 F#5 2nd & 3rd times: Gtr. 4 w/ Riff B Gtrs. 2 & 3: w/ Rhy. Fill 2 B5

Eight Six Sev-en Five Three "O" Nine (Eight Six Sev-en Five Three "O" Nine)

Bridge

(#1)

Two I got it I got it I got it I got it

let ring

A

B

(#D)

F#m

recon in notation

number on the wall I got it I got it I got it I got it

let ring

Interlude

Gtr 1 w/ Riff A (4 times)
Gtrs. 2 & 3 tacet

F#m7 Dsus2 A Badd4 F#m7 Dsus2 A

good time, for a good time call...

Gtr 2 & 3

PM

Badd4 F#m7 D A Badd4 F#m7 Dsus2 A

Guitar Solo

Gtr 1 w/ Riff A (4 times)
Gtrs. 2 & 3 w/ Rhy. Fig. 1 (3 1/2 times)

Gtr 3: w/ Rhy. Fill 1
Badd4

F#5 F#5 D5 A5 B5 F#5 D5 A5

Gtr 4 (dist.)

mf

Gtr 4: w/ Riff B

B5 F#5 D5 A5 B5 F#5 D5 A5

Gtrs 2 & 3 w/ Rhy Fills 2 & 2A
B5

Gtr 1 tacet
Gtr 2. w/ Riff C
Gtr 3 w/ Rhy Fig 2

D.S. *al Coda*

⊕ Coda

Gtr 2 w/ Riff A (till fade)
Gtr 2 w/ Riff D (till fade)
Gtr 3 w/ Rhy Fig. 1 (till fade)
F#5 D5

(Chorus w/ Riff Fig. 1 (single))
 F#5 D5 A5 B5 F#5 D5 A5 B5 F#5
 Jen-ny, Jen-ny, who can I turn to? For the
 (Eight Six Sev-en Five Three "O" Nine
 (Gtr 4 w/ Riff B)
 D5 A5 B5 F#5 D5 A5 B5 F#5
 price of a dime I can al-ways turn to you. Eight Six Sev-en Five Three "O" Nine.
 D5 A5 B5 F#5 D5 A5 B5 F#5
 Eight Six Sev-en Five Three "O" Nine Eight Six Sev-en Five Three "O" Nine.
 D5 A5 B5 F#5 D5 A5 B5 F#5
 Eight Six Sev-en Five Three "O" Nine. Play 4 times & fade
 D5 A5 B5 F#5 D5 A5 B5 F#5
 Eight Six Sev-en Five Three "O" Nine. Five Three "O" Nine

Every Breath You Take

All Gtrs. Tune Down 1/2 Step

- ① - B♭ ④ - D♭
 ② - B♭ ⑥ - A♭
 ③ - G♭ ⑧ - E♭

Written and Composed by Sting



F#m9

Intro

Moderate Rock ♩ = 116

Aadd9

Rhy. Fig. 1

Gtr. 1

PM

mf w. chorus

Dsus2

Esus2

Aadd9

End Rhy. Fig. 1

PM

Verse

Gtr. 1: w/ Rhy. Fig. 1

Aadd9

F#m9

Dsus2

take.
day.

Ev-'ry move you _ make.
Ev-'ry word you _ say.

Ev-'ry bond _ you break.
Ev-'ry game _ you play.

Ev-'ry step _ you take.
Ev-'ry night _ you stay.

Esus2

1. F#m9

2. Aadd9

I'll be watch-ing you.
I'll be watch-ing you.

2. Ev-'ry sin - gle _

Oh, can't you _

Rhy. Fig. 2

End Rhy. Fig. 2

PM

PM

Chorus

Dsus2

Csus2

Aadd9

see?

You be-long to me

How my poor heart

PM

Badd9 Esus2

aches _ with ev - 'ry step _ you take. 3., 4. Ev - 'ry move you _

PM

Verse

Gtr. 1: w/ Rhy. Fig. 1 Aadd9 F#m9 Dsus2

make. Ev - 'ry vow you _ break. Ev - 'ry smile _ you fake. Ev - 'ry claim _ you stake.

To Coda

Gtr. 1: w/ Rhy. Fig. 2 F#m9 Gtr. 2 F G

Esus2

I'll be watch-ing you. Since you've gone _ I've been lost _ with - out _ a trace.

I dream at night I can on - ly see _ your face. I look a-round, but it's you I can't _ re-place.

I feel so cold and I long for your _ em-brace. I keep cry - ing, ba - by, ba - by, please. _

Interlude

Gtr. 2 tacet Aadd9 F#m9

Ooh _ Ooh _ Ooh _ Ooh _

Gtr. 1 PM

1

Dsus2 Esus2 F#m9

Ooh Ooh

PM

2.

Aadd9 D.S. al Coda

Ooh Oh, can't you

PM

Coda

Dsus2 Esus2

Ev-'ry move you make. Ev-'ry step you take, I'll be watch-ing you.

Gtr 1

PM

F#m9

I'll be watch - ing

PM

Outro

(w ad Lib lead voc.)

Aadd9 F#m9 Dsus2 Play 8 Times & Fade

you I'll be watch - ing

1, 5 (Ev-'ry breath you take. Ev-'ry move you make. Ev-'ry bond you break. Ev-'ry step you take.)

2, 4, 6, 8. (Ev-'ry sin - gle day. Ev-'ry word you say. Ev-'ry game you play. Ev-'ry night you...)

3, 7. (Ev-'ry move you make. Ev-'ry vow you break. Ev-'ry smile you fake. Ev-'ry claim you stake.)

PM

Eye of the Tiger

Theme from ROCKY III

Words and Music by Frank Sullivan and Jim Peterik

Intro

Moderately ♩ = 108

hand tacet
N C (C5)

Gtr 1 (clean)

Riff A

hand enters

Gtr 1 w/ Riff A, 4 1/2 times

• C5
End Riff A Rhy. Fig. 1

Bb5 C5

Bb5 C5

G5 Ab5

* Chord symbols reflect overall tonality

End Rhy. Fig. 1

C5

Bb5 C5

Bb5 C5

C5 Ab5

C5

Cm7 Bb/C Cm7

Bb/C Cm7

Bb/C Cm7

C5 C5 Ab5

C5 Rhy. Fig. 1A

Cm7 Bb/C Cm7

Bb/C Cm7

C5 G5 Ab5

End Rhy. Fig. 1A

C5

Verse
Gtr 2 tacet
Gtr 1 w/ Riff A, 2 times
Cm Ab/C Bb/C Cm

1 Ris - in' up, back on the street, did my time, took my chanc - es.

Ab/C Bb/C Cm

Went the dis - tance, now I'm back on my feet, just a man and his will to sur-vive.

Verse

Gtr 1 w/ Riff A, 2 times 1st time
Gtr 1 tacet, 2nd time
Cm Ab Bb Cm

2. So man - y times it hap-pens too fast, you change your pas-sion for glo - ry.
4. Ris - in' up, straight to the top, had guts, got the glo-ry

Gtr 1 w/ Riff A, 2nd time
Ab Bb Cm Bb Cm7

Don't lose your grip on the dreams of the past, you must fight just to keep them a-live. } It's the
Went the dis - tance, now I'm not gon - na stop, just a man and his will to sur vive }

Chorus

F Bb Dm4 Bb Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our

Rhy Fig 2

Cs Bb Fm Bb Dm4 Bb

ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's

To Coda ⊕

Gtr 1 w/ Riff A, 1st 2 meas
N.C (C5)

Fm C/E Fm Gm Fm Gm Ab

watch - in' us all in the eye of the ti - ger.

End Rhy. Fig. 2

2 - 2 3 5 3 5 6

Verse

Gtr 1 w/ Riff A, 2 times
Cm

Ab/C Bb/C Cm

3. Face to face out in the heat, _ hang-in' tough, _ stay-in' hun - gry

Gtr 2

Gtr 3 (dist.)
divisi *mf*

8 8 8 8 8/5

* Gtr 3 to right of slashes

Ab Bb Cm Bb Cm7

They stack the odds, _ still we take to _ the street for the kill _ with the skill to sur-vive, _ It's _ the

8 8 8 8 8/5

Chorus

Gtr 2 w/ Rhy Fig 2
Gtrs. 1 & 3 tacet

Fm Bbsus4 Bb Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal lenge of our

(C5) Bb⁺ Fm Bb^{sus4} Bb

ri val And the last known sur-vi - vor stalks his prey in the night, and he's

Fm C/E Fm Gm Fm Gm Ab

Gtr 1 w/ Riff A N.C. (C5)

D.S. al Coda

watch-in' us all in the eye of the ti - ger

Coda

Ab

Gtr 1 w/ Riff A, 1st 2 meas. N.C. (C5)

eye of the ti - ger

Gtr 2

eye of the ti - ger

Outro

Gtr 1 w/ Riff A, till fade
Gtr 2 w/ Rhy Fig 1, 2 times

C5 Bb5 C5 Bb5 C5 G5 Ab5 C5 Bb5 C5

The eye of the ti - ger

Bb5 C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7

Gtr 2 w/ Rhy Fig 1A, till fade

The eye of the ti - ger.

C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7 C5 G5 Ab5

Begin Fade

The eye of the ti - ger

C5 Cm7 Bb/C Cm7

Fade Out

The eye of the ti - ger

Fight for Your Right (To Party)

Words and Music by Rick Rubin, Adam Horovitz and Adam Yauch

Tune down 1/2 step
(low to high) Eb-Ab-Db-Gb-Bb Eb

Intro

Moderately ♩ = 134

Kick it!

A5 C/G D/A D A5 C/G D/A D A5 *Play 3 times*

The Intro section consists of a guitar melody and a bass line. The guitar part starts with a chord of A5, followed by a series of eighth notes and chords: C/G, D/A, D, A5, C/G, D/A, D, A5. The bass line follows a similar pattern, starting with a chord of A5 and then moving to eighth notes and chords: C/G, D/A, D, A5, C/G, D/A, D, A5. The section ends with a double bar line.

Verse

C/G D/A D A5 C/G A5 A5

Rhy. Fig. 1 *End Rhy. Fig. 1* *Rhy. Fig. 2* *End Rhy. Fig. 2* *Rhy. Fig. 3* *End Rhy. Fig. 3*

I You wake up late for school, man, you don't wan-na go
pops caught you smok-ing, man, he says, "No way"
out of this house if that's the clothes you're gon-na wear"

The Verse section begins with a guitar melody and a bass line. The guitar part starts with a chord of C/G, followed by a series of eighth notes and chords: D/A, D, A5, C/G, A5, A5. The bass line follows a similar pattern, starting with a chord of C/G and then moving to eighth notes and chords: D/A, D, A5, C/G, A5, A5. The section ends with a double bar line.

Gtr 1 w/ Rhy. Fig. 1 (2 times)

C/G D/A D A5

Gtr 1 w/ Rhy. Fig. 3

C/G D/A D A5

Gtr 1 w/ Rhy. Fig. 1 (2 times)

C/G D/A D A5

You ask your mom, "Please?" but she still says, "No!"
That hip-o-crite smokes two packs a day
"I'll kick you out - ta my home if you don't cut that hair!"

The Verse section continues with a guitar melody and a bass line. The guitar part starts with a chord of C/G, followed by a series of eighth notes and chords: D/A, D, A5, C/G, D/A, D, A5. The bass line follows a similar pattern, starting with a chord of C/G and then moving to eighth notes and chords: D/A, D, A5, C/G, D/A, D, A5. The section ends with a double bar line.

Gtr 1 w/ Rhy. Fig. 3

C/G D/A D A5

Gtr 1 w/ Rhy. Fig. 1 (2 times)

C/G D/A D A5

Man, You missed two class-es and no home-work
liv-in' at home is such a drag
Your mom bust-ed in and said "What's that noise?"

The Verse section concludes with a guitar melody and a bass line. The guitar part starts with a chord of C/G, followed by a series of eighth notes and chords: D/A, D, A5, C/G, D/A, D, A5. The bass line follows a similar pattern, starting with a chord of C/G and then moving to eighth notes and chords: D/A, D, A5, C/G, D/A, D, A5. The section ends with a double bar line.

Gtr 1 w/ Rhy Fig 3

Gtr 1 w/ Rhy Fig 1

C/G D/A D A5

C/G D/A D A5

but your teach - er preach - es class like you're some kind of jerk
 Now, your mom threw a - way your best por - no mag
 Oh, mom you're just jeal - ous, it's the Beast - ie Boys!

Spoken: Bust it.

Chorus

N.C. D/A N.C. D A5

You got - ta fight for your right to par

To Coda 1

Gtr 1 w/ Rhy Fig 1 (3 times)

C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G A5

ty

2. Your

Interlude

To Coda 2

C/G D/A D E5

A5

You got-ta fight.

Gtr 2 (dist.)

w. bar

20

Gtr

Rhy. Fill 1 End Rhy Fill 1

Guitar Solo

Gtr 1 w/ Rhy Fig 1 (7 times,

A5 C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G D/A D A5

D.S. al Coda 1

C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G A5

⊕ Coda 1

*D.S.S. al Coda 2
(take 2nd ending)*

⊕ Coda 2

Outro

Gtr 1 w/ Rhy Fill 1 Gtr 1 w/ Rhy Fig 1 (7 times)

A5 C/G D/A D A5 C/G D/A D A5

C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G G/A D A5 C/G D/A D A5

Heart and Soul

Words and Music by Mike Chapman and Nicky Chinn



Intro

Moderately $\text{♩} = 124$

Chord: A6 Rhy Fig 1

mf

TAB

Chord: C6

Chord: A6

Rhy Fig 1A

mp

TAB

Chord: C6

Chord: A6

Chord: C6

Chord: D

Rhy Fig 1

Rhy Fig 1A

Verse
A6

1 Two o'clock this morn ing
2 And if I got out and he's tic
3 4 See what small isies
A6 if she should come a call
I know she'd be e ec

Rhy Fig. 2

Rhy Fig. 2A

G6 ing
G6 I would - n't dream of turn - ing her a - way
G6 I'd let her take her chan - ces with me. _

End Rhy. Fig. 2

End Rhy. Fig. 2A

G You see
G6 1 3
G6 2 4
G6 { She gets what she wants
She got what she want ed }

Gtrs. Fig. 2

Chorus

Gtr 1 tacet
G5

'cause she's heart and soul

A5

G5

She's hot and cold

* Gtrs. 2 & 3 (dist.)

Rhy. Fig. 3

p *f*

* *on previous staff & previous*

A5

G5

A5

She's got it all.

Hot lov - ing ev - 'ry

End Rhy. Fig. 3

Gtrs. 1 & 2 w. Rhy. Figs 1 & 1A
Gtr 3 tacet

A6

C6

A6

C6

night.

Whoa.

Whoa.

A6

C6

To Coda ⊕

D

D.S. al Coda
(take repeat)

⊕ Coda

D

Interlude
N.C.

Whispered: Ah

Gtrs. 2 & 3

P.M.
w. dist

P.M. - 4

7 11 7 9 11 10 9 11 10 9

(E) (A) (E)

Ah Ah

Gtr 2

PM PM PM PM

7 11 7 9 11 9 11 10 9 (9) 7 11 7 9 11 10 9 11 10 9 (9)

Gtr 1

PM PM PM PM

7 11 7 9 11 9 11 10 9 (9) 9 10 9 7 11 10 9 (9)

(A) (E) G5

Heart and soul. Yeah, she's heart and soul

Gtr 2

PM PM

9 10 9 7 11 10 9 (9)

Gtr 4

PM PM

17 14 14 12 9 11 10 9 (9)

Chorus

Gtrs. 2 & 3 w/ Rhy Fig 3 (2 times)

A5 G5 A5 G5 A5

She's hot and cold. She's got it all

Guitar Solo

Gtrs. 2 & 3 w/ Rhy Fig. 3 (1 3/4 times)

A5

G5

She's heart and soul. Yeah

f
* w/ octave

* Set for one octave higher

A5 G5 A5 G5

G5 A5

Gtrs 2 & 3 A5 G5

She's got lov - ing ev - 'ry

Gtr 4

Outro

Gtrs. 1 & 2 w/ Rhy Figs. 2 & 2A (till fade)

Gtrs 3 & 4 tacet

A6

G6

A6

G6

3

Whoa.

night.

Whoa.

A6 G6 A6 G6

She's got it all. She's heart and soul.

octaver off

A6 G6 A6 G6

She's heart and soul.

A6 G6 A6 G6

Begin fade
G6

She's heart and soul.

Ab Eb A6 Eb

She's heart and soul. _

A6 G6 A6 G6 A6

She's heart and soul. _

Eb A6 Eb A6

Fade out

Additional Lyrics

3. Well, can't you see her standing there?
See how she looks, see how she cares
I let her steal the night away from me
4. Nine o'clock this morning
She left without a warning
I let her take advantage of me

Hit Me With Your Best Shot

Words and Music by Eddie Schwartz

Intro

Moderate Rock ♩ = 128

* Gtr. 1 & 2

Rhy. Fig. 1

1. F A C#m B f A C#m B A B

mf simile on repeat

TAB

* Gtr. 1 (sight dist.), Gtr. 2 (clean)

2.

Verse

B A B E B/D# C#m A B

1. Well, you're a real tough cook - ie with a long his - to - ry — of
come on with a come on, you don't fight fair

Rhy. Fig. 2

Gtr. 1 w/ Fill 1, 2nd time

break - ing lit - tle hearts bke the one in me. That's O. K., let's see —
But that's O. K.. see if I care. Knock me down, it's all —

B/D# C#m

Fill 1

TAB

A B

how you do it. Put up your dukes, let's get down to it.
in vain. I'll get right back on my feet a gain

End Rhy. Fig. 2

*P.M.

*grad. release

Chorus

Gtrs 1 & 2 w/ Rhy Fig 1, 2 times, simile

E A C#m B E A C#m B A B

Hit me with your best shot. Why don't you hit me with your best shot?

1. Hit me with your best shot. Fire a way. 2. You

Guitar Solo

Gtrs 1 & 2 w/ Rhy Fig 2

E B/D# C#m A B

f

slight P.M.

12 11 14 11 12 14 11 12 14 12 12 0 0 2 0 2 0 2 0 2 0 4 0 4 0 4 0 4

Gtr 1 w/ Fill 1

B/D# C#m A B

0 5 0 5 0 5 0 5 8 7 0 7 12 0 5 7 5 7 5 7 5 7 0 7 5 7 5 7 6 7 5 7 0

Gtrs 1 & 2 w/ Rhy Fig 1, 2 times, simile

E A C#m

P.M. full

12 11 10 9 9 9 14 12 14 12 14 12 14 12 14 12

B E A C#m B A B E A C#m

full

14 12 12 11 11 7 9 7 9 9 9 9 7 7 7 0

B E A C#m B A B

3. Well, you're a

Verse

E B/D# C#m A B

real tough cook-ie with a long his-to-ry of break-ing lit-tle hearts like the one in me. Be-fore I

Qtr 1

PM

* Chord symbols reflect implied tonality

E B/D# C#m A B

put an-oth-er _ notch in my lip-stuck case _ you'd bet-ter make sure you put me in my place _

PM

Chorus

1. & 2. Rtx Fig 1, 2 times, 6/8

G time

E A C#m B E A C#m B A B



Hit me with your best shot.

Come on, hit me with your best shot

1.

E A C#m B E A C#m B A B



Hit me with your best shot.

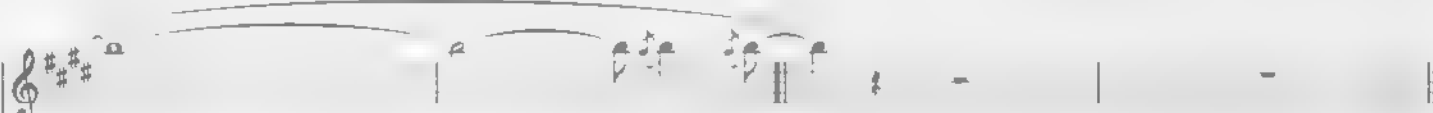
Fire a way.

2.

F A C#m B A B F

Outro

A C#m B A B F



Hit me with your best shot.

Fire a way.



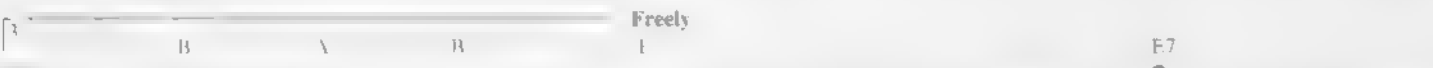
Hit me with your best shot.

Fire a way.



Hit me with your best shot.

Fire a way.



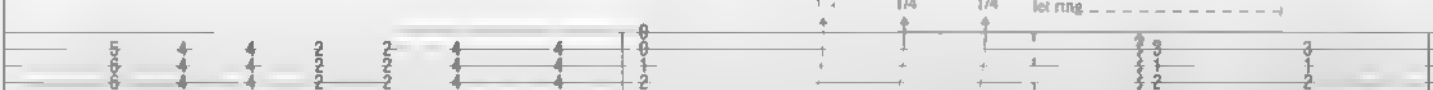
Hit me with your best shot.

Fire a way.



Hit me with your best shot.

Fire a way.



Hit me with your best shot.

Fire a way.



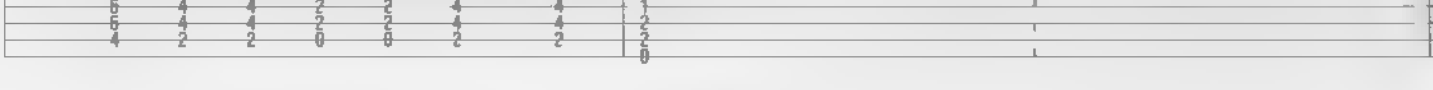
Hit me with your best shot.

Fire a way.



Hit me with your best shot.

Fire a way.



Hit me with your best shot.

Fire a way.

Fill 2



Words and Music by Alan Merrill and Jake Hooker

Moderately Slow Rock ♩ = 96

E5

15

85

G 2 G 5 0

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, each with a chord label above the guitar staff: 1. 15, 2. A5, 3. B5 A5, 4. 15. The guitar part features a melodic line with a descending sequence of notes, while the piano part provides a harmonic accompaniment with chords and single notes. The score is presented in a clear, legible format with standard musical notation.

Verse

E5 N.C. E5 N.C.

1. I saw him danc in' there, — by the re-cord ma - chine.
smiled, so I got up — and asked for his name

simile on repeat

E5 B5 N.C. E5 B5

knew he must have been a - bout sev-en - teen.
"That don't mat-ter," he said, "'cause it's all the same."

The beat was go - in' strong, —
I said, "Can I take ya home — where

E5 A5

play-in' my fa-vor-ite song. And I could tell it would-n't be long 'til he was with
 we can be a lone?" And next, we were mov - in' on. he was with

w/ bar

-1/2

B5

me, yeah, me! And I could tell it would-n't be long 'til he was with me, yeah, me, sing-in',
 me, yeah, me! Next, we were mov - in' on. he was with me, yeah, me, sing-in',

Chorus

I love rock 'n' roll, _ so put an-oth-er dime in the juke box, - ba - by. I love rock 'n' roll, _ so

come and take your time and dance with me. Ow! 2. He

Guitar Solo/Pre-Chorus

Gtr. 3
(dist.)

E5

E7

N.C.

E5

Staff 1: Musical notation for Guitar 3 (distorted). Fret numbers: 0, x, 2, 2, (2), 0. Chords: E5, E7, N.C., E5. Dynamics: *w/ bar*, *full*.

Gtr. 1

Staff 2: Musical notation for Guitar 1. Fret numbers: 2, 2, 7, 6, 7, 7, 10, (15), 12, 14, 12, 2, 2, 0, 0. Dynamics: *full*.

Staff 3: Musical notation for Bass. Fret numbers: 9, 9, 7, 6, 7, 6, 7, 6, 7, 5, 6, 9, 9, 7, 7, 0, 0.

B5

N.C.

A5

B5

A5

Staff 4: Vocal melody. Lyrics: Said, "Can I take ya home... where we can be a...".

Staff 5: Musical notation for Guitar 1. Fret numbers: 12, 9, 11, 9, 9, 9, 11, 12, 13, 9, 9, 9, 0, 0, 0, 0, 6, 6, 6, 6, 4, 4, 4, 4, 2, 2, 2, 2, 2, 1, 1, 1, 4, 2, 4.

Staff 6: Musical notation for Guitar 1. Fret numbers: 4, 4, 2, 2, 10, (15), 12, 14, 12, 2, 2, 0, 0, 4, 4, 2, 2, 0, 0.

Staff 7: Musical notation for Bass. Fret numbers: 9, 9, 7, 6, 7, 5, 9, 7, 7, 9, 9, 9, 9, 0, 0.

Gtrs 1 & 3 tacet

A5

lone?" _____ Next, we were mov - in' on, _ he was with me, yeah, me! And we'll be

2

W. Page

2 2 (2)

7 5

Chorus

Gtr 2 tacet

N.C.

N.C.

mov - in' on, _ and sing-in' that same old song, yeah, with me, _ sing-in', I love rock 'n' roll, _ so

put an-oth-er dime in the juke-box, ba - by I love rock 'n' roll, _ so come and take your time and dance with me.

Outro-Chorus

I love rock 'n' roll, _ so put an-oth-er time in the juke-box, ba-by.

Gtr 1

Gtr 2

*Gtr 3

*Play 3rd & 4th times only

I love rock 'n' roll, _ so come and take your time and dance with come and take your time and dance with me'

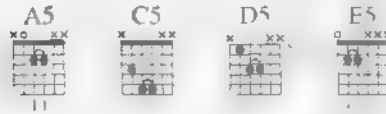
Gtr 1

Gtr 2

Gtr 3

In and Out of Love

Words and Music by Jon Bon Jovi



Intro

Moderate Rock ♩ = 128

band tacet

N.C.

play 3 times

band enters

In _____ and out of love. In _____ and out of love. In _____

Gtr 1 (dist.)

TAB

N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

_____ and out of love. In _____ and out of love. 1. You're a wi -

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

A5

N.C.

D5/A N.C. G/A

D/A N.C. A5

re _____ set to ex-plode _____ in the heat. _____ You won't
when me and my boys _____ hit the streets. _____ Right on time..

Rhy. Fig. 2

End Rhy. Fig. 2

PM

NC. A5

NC.

D5/A.N.C. G/A

D/A NC, A5

ti - re _____ 'cause ba - by was born _ with a beat. _____ Take you high -
she's here to make my _ life com - plete. _____ Then I'm long

Pre-Chorus

N.C.	DS/G
------	------

N.C.

D5

Dsus4

D

N.C.

er than you've ev - er known, — then drive you down — to drink-in' beers. —
gone, — I got a - noth-er show. One more time, — one mile — to go. — One

Col. 1

Ch. 1

The musical score for Chapter 1 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of notes, including a half note, a quarter note, and a half note, followed by a measure with a whole note and a half note. The second staff contains a series of notes, including a half note, a quarter note, and a half note, followed by a measure with a whole note and a half note. The notation includes various musical symbols such as notes, rests, and a 'w/ bar' annotation.

D5/G

N.C.

S/G N

DS/G

I.C. D5.

N.C.

DS/G

N.C. D.

H.C.

SNC.

A5

I pick you up when you've had e - nough. —
end - less night of fan - ta - sy. —

You've been burned, ba - by, les - son's learned. — } In -
It's all she left of her with me. — }

P.M. — P.M. P.M. P.M. — P.M. — P.M.

§ Chorus

N.C. Am7 N C. A5 N.C.

A5

N.C. A

17 N C.

5 N

10

AS

— and out of love. 1., 2. Hear what I'm say - ing. — In — and out of love. It's the way — that we're play - ing. In —
3, In — and out of love. In —

Rhy. Fig. 3

Gtr 1: w/ Rhy Fill 1, 2nd & 3rd times

1.

N.C. Am7 N.C. A5 N.C.

E5

N.C.

A5



and out of love.
and out of love.

1. Too much is nev-er e-nough.
2. When we're to-geth-er. In
3. In

She's gon-na get ya.

8va... loco

End Rhy. Fig. 3



Gtr 1 w/ Rhy Fig. 1

N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

Gtr 1 w/ Rhy Fig. 3, 3rd & 4th meas.

N.C. Am7 N.C. A5 N.C.



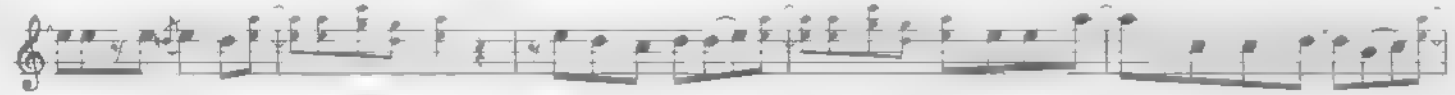
2 Run-ning wild. 2. and out of love Love's too
3. and out of love

Gtr 1 w/ Rhy Fig. 3

A5 N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

A5



and out of love.
and out of love.

Too much is nev-er e-nough
Your dad-dy is who? In

She's gon-na get ya

Gtr 1: w/ Rhy Fill 1, 2nd time

To Coda

N.C. Am7 N.C. A5 N.C.

E5

N.C.

A5



and out of love.
and out of love.

Too much is nev-er e-nough
Your dad-dy is who? In

She's gon-na get ya

Interlude

Ad-lib laughs, whistles & voes
band facet

band enters

N.C. Am7 N.C. A5

N.C. Am7 N.C. D5

G5

D

N.C. A5

N.C. Am7 N.C. A5

N.C. Am7 N.C. D5

N.C.

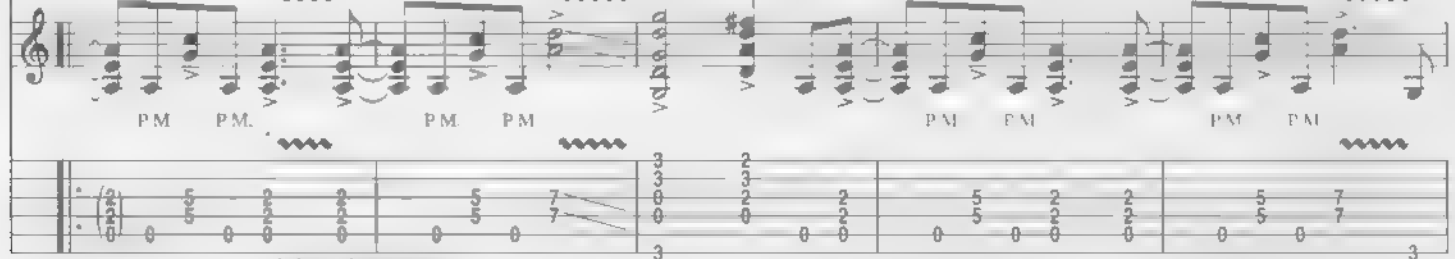


and out of love.
and out of love.

Too much is nev-er e-nough
Your dad-dy is who? In

She's gon-na get ya

Gtr. 1



P.M. P.M.

P.M. P.M.

P.M. P.M.

P.M. P.M.

* Ad-lib top notes only

Rhy Fill 1

Gtr



T

A

B

(5) 7 3 5-7 4 5 3 5 1 3-5 2 3 0 0

[illegible]

Bridge

Gtr 2 tacet

N.C. D5

G N.C.

D

A5

N.C.

D

G N.C.

E5

(cont. in notation)

Out of love. _____

Out of love. _____

for

Gtr 1

w/ bar

P.M.

P.M. ...4

P.M. ...4

12

D5 C5

N.C. D G N.C.

D A A5

N.C. D5 N.C. G N.C.

D5 C5

A5

Out of love _____

Out of love. _____

In

Breakdown

Gtr 1 w/ Rhy Fig 3, 1st 4 meas.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5 N.C.

A5

and out of love.

In _____ and out of love.

In _____

Gtr 1 w/ Rhy Fig 3, 1st 4 meas.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5 N.C.

A5

D.S. al Coda
(take 2nd ending)

_____ and out of love.

We're in _____ and out
(In _____ and out of love.

of love _____

In _____)

Coda

Gtr 1. w/ Rhy Fig 3, 3rd & 4th meas

N.C. Am7 N.C. A5 N.C.

Gtr 1 w/ Rhy Fig 3, 1st 4 meas

A5 N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

Fade Out

A5

_____ and out of love.

In _____ and out of love.

In _____ and out of love.

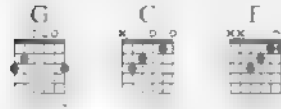
In _____

Spoken Hey,

just how old are you anyway?

La Bamba

By Ritchie Valens



Intro

Moderate Rock ♩ = 152

Ctr 1 (elec) **C** **F** **G** **F** **C** **F** **G**

RHY A

mf
w/ clean tone

TAB

Riff B

mf
w/ clean tone

TAB

*Bantone gtr **Chord symbols reflect overall harmony

Verse

Ctr 2 (elec) **G** **N.C.**

Ctr 3 *mf*

C **F** **G**

Rhy. Fig. 1A **End Rhy. Fig. 1A**

Pa - ra bai - lar La Bam - ba. Pa - ra bai - lar La Bam -

Ctr. 1 **End Riff A** **Rhy. Fig. 1** **End Rhy. Fig. 1**

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (5 times)

C **F** **G** **C** **F** **G**

- ba, se ne - ce - si - ta un po - ca de gra - cia. Un - a po - ca de

C F G C F G

gra - cia, pa'ra mi pa'ra ti y ar - ri - ba, ar - ri - ba.

C F G

Y ar - ri - ba, ar - ri - ba, por ti se re, por ti se re,

Verse

C F G C F G

por ti se re Yo ro soy mar ti ne ro Yo ro soy mar ti

Car

Gtr. 1 & 3 w/ Rhy. Figs. 1 & 1A (2 times)

C F G C F G

ne - ro, soy cap - i - tan, soy cap - i - tan, soy cap - i - tan.

Chorus

1 w/ RHYTHM FIGURES

C F G C F G

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtr. 3

Bam ba Bam ba Bam ba Bam ba

Rhy. Fig. 2 End Rhy. Fig. 2

C F G C F G NC

Rhy. Fill 1 End Rhy. Fill 1

Bam ba Bam ba B Bam ba Hmm Pa ra bai lar La Bam

Riff C End Riff C

Verse

Gtrs. 1 & 3 w/ Rhy. Figs. 1 & 1A (4 times)
Gtr. 2 tacet

C F G C F G

ba. Pa ra bai lar La Bam ba, si ne ce si ta un po ca de

gra cia. Un a po ca de gra cia, pa'ra mi pa'ra ti y ar ri ba ar ri

Guitar Solo

Gtrs. 1 & 3 w/ Rhy. Figs. 1 & 1A (10 times)

C F G C F G C F G

ba

Gtr. 4 (elec.)
f w/ clean tone

C F G C F G

C F G C F G

C F G

C F G C F G

Interlude

C F G C F G N.C.

4. Pa - ra bai - lar La Bam -

Gtr 5 (elec)

mf

w. clear tone

Verse

Gtrs. 1 & 3 w/ Rhy Figs. 1 & 1A (7 times)

C F G C F G

- ba. Pa - ra bai - lar La Bam - ba, se ne - ce - si - ta un po - ca de

C F G C F G

gra ca Un a po ca de gra sta pa ra tu pa ra ti Y ar re ba ar ri

C F G C F G

ba Y ar re ba ar ri ba por ti se re por ti se re

Chorus

Gtrs. 1 & 3 w/ Rhy Figs. 1 & 1A (7 times) Gtr 2 w/ Rhythmic Fig. 1

C F G C F G F

por ti se re. Bam - ba, Bam - ba

C F G F C F G F

Bam - ba, Bam - ba, Bam - ba, Bam - ba

Outro

Slower $\text{♩} = 100$

Gtrs. 1, 2 & 3 tacet

C F G F C

Bun ba Bam ba

mf

0 1 0 1 1 3 0 3 3 1 0 3

0 2 1 0 0 3 2 0

Gtr 2

Gtrs. 1 & 2

3 2 0 3 2 0 0 3 3 2 0 3

*Nylon str. (Mexican Folk instruments are used for this section, arr. here for standard gtrs.)

G C F G

Rhy. Fig. 3 End Rhy. Fig. 3

Con

0 1 0 1 1 3 0 3 3 1 0 3 0 1 0 1 2 1 1 3 0 3 3 1 0 3

Faster ♩ = 120

Tr. w. Rhy. Fig. 3

C F G C F G C

f

0 1 0 1 1 3 0 1 0 3 3 3 5 5 3 3 3 3 1 0 0 0 1 2

C C C C C

0 0 3 1 3 1 0 1 0 3 2 0 3 0 3 0 3 0 3 1 0 3 1 0 3 1 2

C C C C C

0 3 0 3 2 0 3 1 0 3 1 0 3 1 2 X 1 1 0 1 1 0 0 0 1 0 0

G C F G C F

1 1 1 0 1 1 0 0 0 1 0 0 0 1 0 3 5 5 5

Begin fade

G C F G C F

2 3 3 5 7 8 8 8 10 10 10 10 12 12 15 15 13 13 15 15 X 0 15 0

G C F G

12 12 15 15 12 0 15 15 15 15 15 13 13 13 13 13 15 15 15 15 15 12 12 12 12 15 15 15 15

C F G C F

15 13 13 13 13 13 15 15 15 15 15 12 12 12 12 12 15 15 15 15 13 13 13 12 10

G C F G C F

0 8 8 8 5 5 5 5 2 0 1 0 2 1 0 1 0 2

Fade out

G C F G C F G

0 1 0 2 1 0 0 2 3 0 3 2 0 2 0 3 2 0 3 0 2 0

Land of Confusion

Words and Music by Tony Banks, Phil Collins and Mike Rutherford

Tun down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭



Intro

Moderate Rock ♩ = 118

* Gtr 1..** A RHY A Am

Drams

mf

TAB

*Doubled throughout

**Chord symbols reflect overall harmony

Verse

DS/G E5 G

I I must have dreamed a thou - sand dreams.

Rhy. Fig. 1

End RHY A

been caught by mid - on screams

But I can't see the

DS/E E5 DS/E

march - ing feet they're mov - ing in - to the street.

End Rhy. Fig. 1

Verse

Gtr 1 w/ Rhy. Fig. 1

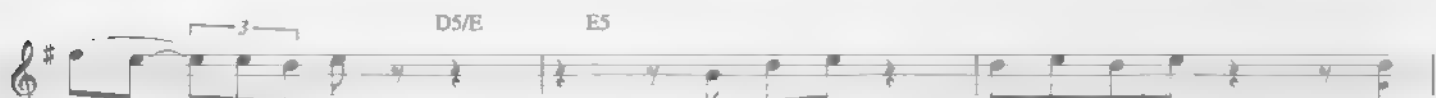
E5



2. Now, did you read the news to day?
3. Ooh, Sup - er - man where are you now?
4. See additional lyrics



They say the dan - ger's gone a - way. But I can see the
Well, ev - 'ry thing's gone wrong some - how. The men of steel.



fires still a - light. They're burn - ing in - to the night. 1., 3. There's
men of pow - er. They're los - ing con - trol by the hour

Pre-Chorus

D Em

G

A

D

Em



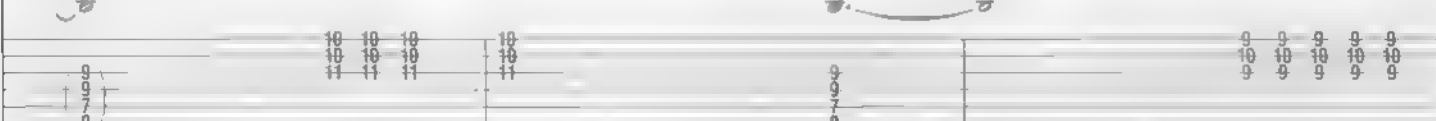
too man - y men, too man - y peo - ple mak - ing too man - y prob - lems.
' This is the time, this is the place So we look for the fu - ture.



*Chords impl ed by synthesizer (next 8 meas)



and, not much love to go a - round. Can't you see this is a
but there's not much love to go a - round. Tell me why this is a



Chorus

D Em

G

D

E5

C5

D5

B5



land of con - fu - sion? Well, this is the world we live in (Oh -
land of con - fu - sion.



Rhy. Fig. 2

End Rhy. Fig. 2



Gtr 1 w/ Rhy Fig 2 (3 times)

E5 C5 D5 B5 E5 C5

and these are the hands we're giv - en Oh. Use them and

To Coda ⊕

D5 B5 E5 C5 D5 B5

let's start try - ing Oh I to make it a place worth liv - ing

Gtr 1 w/ Riff A

A Am D5/F

1. 2.

Bridge

C#m Riff B F#m/C#

A/C# E E/D# C#m F#

I re-mem - ber long a -

End Riff B

Gtr 1 w. Riff B
C#m

F#m/C#

go Mm, when the sun was shin - ing. The shine, the

A/C# F E/D#

stars were bright — all through the night. — And the sound of — your laugh - ter

C#m 1# A

as I held you tight. — So long a

CONT. in washes

Interlude

C 5 1#

Ctr 1

go

mf

13 15 15 14 12 15 13 15 15 14 15 13 15 16 14 12 16

*Synth arr. for gtr

C 5 3fr D 5 5fr C 5 3fr D 5 5fr

13 15 15 14 15 13 15 15 14 12 15 13 15 15 14 12 15 13 15 15 14 12 15 13 15 15 14 12 15

10 12 12 11 9 12 10 12 12 11 12 10 12 12 11 12

(5) 7fr D (5) 5fr C (5) 3fr D (5) 5fr D~b/E E5 D5/L

13 18 15 14 12 15 13 15 15 15 15 17
 X X X X X X X X X X X X
 10 12 12 11 9 12 10 12 12 12 12 14

⊕ Coda

Outro-Chorus

Gtr 1 w/ Rhy Fig 2 (4 times)

place worth fight - ing for. — This is — the world we live in. (Oh —

And these are — the names we're giv - en. Oh. — Stand up — and let's start show - ing (Oh.)

just where our lives are go - in' to

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, starting with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second system continues the melody with a quarter note C5, a half note B4, and a quarter note A4. The bass line is written on a single staff, starting with a quarter rest, followed by a quarter note G3, a half note F3, and a quarter note E3. The second system continues the bass line with a quarter note D3, a half note C3, and a quarter note B2. The score is labeled 'D5' and 'E5' above the treble staff, indicating the key signature and time signature. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

Additional Lyrics

4. I won't be coming home tonight
My generation will put it right
We're not just making promises,
That we know we'll never keep.

Love Struck Baby

Written by Stevie Ray Vaughan



Intro

Moderately Fast ♩ = 150

Intro

Chord diagrams: E, D, A5, E5

Gtr 2 (slight dist.)

Gtr 1 (slight dist.)

TAB

mf

cont. in notation

I Wd I'm

Verse

Verse

Chord diagram: A7

love struck ba - by, I must con - fess. Life with - out ya, dar - lin' is a

Gtrs. 1 & 2

Rhy. Fig. 1

mf

sol - id mess. Think - in' 'bout ya, ba - by, get - tin' such a thrill. I got - ta

Chord diagram: D7

A7 E7

have you ba by, can't get my fill. I love you, ba - by, an' I

A7

know just what to do. I

End Rhy. Fig. 1

Pre-Chorus

D7

still re-mem-ber, let it be said, the way ya make me feel, it takes a
 - 'ry time I see ya make me feel so fine. my heart beat - in' cra - zy,
 start - ed fly - in' ev - 'ry time we meet. Don't - cha know, ba - by, ya knock

simile on repeats

D7

fool to for - get. Swore a ton o' bricks had hit me in the head. What you
 blood is run - nin' wild. Your lov - in' makes me feel like a might - y, might-y man, 'cause you
 me off my feet? Your kiss 'll trip me up. they're so dog - gone sweet. Don't-cha

E7

do — to me, ba - by, ain't — o-ver yet — Ev - know — pret - ty ba - by, am I —
know — pret - ty ba - by, you can't

E7

Chorus

A7

— your man? — An' I'm a } love struck ba - by. { (You) got me
be beat? — I'm a }

D7

love struck, ba - by.

A7

{ You got me love struck ba - by,
You got me, you got

To Coda

I 7

me love struck, an' — I know just what — to do —
an' — I know just what — to do —

Guitar Solo

Gtr 2: w/ Rhy Fig. 1, 3 times, same

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score includes a title "The Rose Tree" and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score includes a title "The Rose Tree" and a key signature of one sharp (F#).

First system of musical notation. The treble clef staff shows a melodic line with a key signature of two sharps (F# and C#). The bass clef staff shows a complex rhythmic pattern with many beamed sixteenth notes. A D^7 chord symbol is positioned above the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a sequence of notes with fingerings (7, 5, 6, 7, 5) and a measure with a circled 6 and a 19. A F^7 chord symbol is above the final measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows a sequence of notes with fingerings (17, 20, 17, 19, 19, 19, 17, 17, 19, 19, 17, 19, 17, 19, 17, 19). A D^7 chord symbol is above the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows a sequence of notes with fingerings (17, 19, 17, 17, 17, 21, 17, 19, 19, 17, 19, 17, 19, 17, 19, 17, 20). A D^7 chord symbol is above the first measure of the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows a sequence of notes with fingerings (20, 17, 19, 17, 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 19, 17, 19, 19). A D^7 chord symbol is above the first measure of the bass staff.

(19) 8 5 5 8 (8) 5 7 (7) 5 7 7 7 7

5 5 7 7 7 7 5 6 5 8 5 7 (7) 5 7 7

⊕ Coda

12 12 12 12 12 12 15 (0) 10 10 10 10 10 10 12 1/4 1/2 1/2 1/2

Free Time

Ctr 2 tacet
 N.C.(A7)

Am7 A7

A9

On cue

5 5 8 1/2 full 1/2 let ring 4

(Bang Your Head) Metal Health

Words and Music by Carlos Cavazo, Kevin Dubrow, Frankie Banali and Tony Cavazo



Intro

Moderate Rock $\text{♩} = 118$

A5 C5 G5 C A5 C A5 G5 D A5 C5

(Drums)

Yeah!

Rhy. Fig. 1

* Gtrs. 1 & 2 (dist.)

End Rhy. Fig. 1

* Composite arrangement

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr 2 tacet

Rhy. Fill 1

I Well, I'm an
End Rhy. Fill 1

pitch F.

Verse

Gtr 1 tacet

A

B

C

B

axe grind-er, pile driv-er. Ma-ma says that I'll nev-er, nev-er mind her

Gtr 3
(clean)

Rhy. Fig. 3

End Rhy. Fig. 3

axe grind-er, pile driv-er. Ma-ma says that I'll nev-er, nev-er mind her

Gtr 1 w/ Rhy. Fig. 3

A

B

C

Got no brains, I'm in - sane. The teach - er says that I'm

Rhy. Fill 2A

End Rhy. Fill 2A

A5

B5/A

C5/A

one big pain. I'm like a la - ser, six - string ra - zor

Gtr 1

Rhy. Fill 2

End Rhy. Fill 2 Rhy. Fig. 4 & 4A

Gtrs. 1 & 2

I got a mouth like an al - li - ga - tor. I want it loud - er.

B5/A

G5

A5

B5/A

I got a mouth like an al - li - ga - tor. I want it loud - er.

more pow-er. I'm gon-na rock un-til it strikes the ho-ur. Bang your

C D5 G5 D G5

Gtr 2

End Rhy. Fig. 4A Rhy. Fig. 5 End Rhy. Fig. 5

Gtr 1

End Rhy. Fig. 4 Fill 1 End Fill 1

Chorus

Gtrs 1 & 2 w/ Rhy Fig 1

A5 C5 G5 C A5 C A5 G5 D

head! Met-al health-'ll drive you mad. Bang your

Gtrs 1 & 2 w/ Rhy Fig 2

A5 C5 G5 C A5 C A5 G5

head! Met-al health-'ll drive you mad. Al-right.

Gtr 1. w/ Rhy. Fill 1

A5

2. Well, I'm frus-trat-ed

Verse

Gtr 3 w/ Rhy Fig 3 (2 times)

A

Gtr 2

8va loco

17 17 19 17 19 17 16 16 17

Gtr 2 tacet

B C B A

not out-dat-ed. I real-ly wan-na be o-ver rat-ed. I'm a find-er

135

617 ~~cent~~ ~~in~~ ~~base~~

*

grad release

* Slide tap finger

First system of musical notation, featuring a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The notation includes various musical symbols such as plus signs, slurs, and a wavy line.

Second system of musical notation, featuring a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The notation includes various musical symbols such as plus signs, slurs, and a wavy line.

Third system of musical notation, featuring a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The notation includes various musical symbols such as plus signs, slurs, and a wavy line.

Fourth system of musical notation, featuring a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The notation includes various musical symbols such as plus signs, slurs, and a wavy line.

Str. 4 (dist.)

mf
P.M. -----

Bang your head! Wake the dead.

f

We're all met - al mad

steady gliss

It's all you have. So bang your head

grad. bend *steady gliss.*

head and raise the dead Oh yeah

head

15 (15) 13 15 15 (15) 12 16 15 (15) 15 (15) 12 15 (15) 13

Met al health it drives you mad

16 15 (15) 15 (16) 12 15 15 (15) 12 15 15

Chorus

Gtrs. 1 & 2 w/ Rhy Fig 1 A5 C5 Gtr. 4 tacet G5

mad mad mad Bang your head!

15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15)

Voc. Fig. 1 C A5 C A5 G5 D Gtrs. 1 & 2 w/ Rhy Fig 2 A5 C5 G5 End Voc. Fig. 1

Met - al health - 'll drive you mad. Bang your head!

Bkdg Voc. w/ Voc Fig 1 (2 1/4 times) C A5 C A5 G5 Gtrs. 1 & 2 w/ Rhy Fig 1 (2 times) A5 C5 G5 C A5 C

Oh, get your s - straight jack - ets on to - night. Oh!

Words and Music by Mark Knopfler and Sting

(klyde)

I want my M. T. V.

THE BEATLES
THE WIND

Paul McCartney (Vocal)
 George Harrison (Guitar)

mf
w/ fingers

TAB

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a clear, legible font, with the melody and lyrics clearly separated.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is as follows:

G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4-E4 (beamed eighth notes), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3-E3 (beamed eighth notes), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2-E2 (beamed eighth notes), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1-E1 (beamed eighth notes), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0-E0 (beamed eighth notes), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1-E-1 (beamed eighth notes), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2-E-2 (beamed eighth notes), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3-E-3 (beamed eighth notes), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4-E-4 (beamed eighth notes), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5-E-5 (beamed eighth notes), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6-E-6 (beamed eighth notes), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7-E-7 (beamed eighth notes), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8-E-8 (beamed eighth notes), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9-E-9 (beamed eighth notes), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10-E-10 (beamed eighth notes), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11-E-11 (beamed eighth notes), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12-E-12 (beamed eighth notes), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13-E-13 (beamed eighth notes), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14-E-14 (beamed eighth notes), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15-E-15 (beamed eighth notes), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16-E-16 (beamed eighth notes), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17-E-17 (beamed eighth notes), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18-E-18 (beamed eighth notes), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19-E-19 (beamed eighth notes), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20-E-20 (beamed eighth notes), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21-E-21 (beamed eighth notes), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22-E-22 (beamed eighth notes), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23-E-23 (beamed eighth notes), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24-E-24 (beamed eighth notes), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25-E-25 (beamed eighth notes), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26-E-26 (beamed eighth notes), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27-E-27 (beamed eighth notes), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28-E-28 (beamed eighth notes), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29-E-29 (beamed eighth notes), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30-E-30 (beamed eighth notes), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31-E-31 (beamed eighth notes), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32-E-32 (beamed eighth notes), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33-E-33 (beamed eighth notes), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34-E-34 (beamed eighth notes), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35-E-35 (beamed eighth notes), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36-E-36 (beamed eighth notes), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37-E-37 (beamed eighth notes), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38-E-38 (beamed eighth notes), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39-E-39 (beamed eighth notes), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40-E-40 (beamed eighth notes), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41-E-41 (beamed eighth notes), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42-E-42 (beamed eighth notes), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43-E-43 (beamed eighth notes), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44-E-44 (beamed eighth notes), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45-E-45 (beamed eighth notes), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46-E-46 (beamed eighth notes), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47-E-47 (beamed eighth notes), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48-E-48 (beamed eighth notes), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49-E-49 (beamed eighth notes), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50-E-50 (beamed eighth notes), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51-E-51 (beamed eighth notes), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52-E-52 (beamed eighth notes), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53-E-53 (beamed eighth notes), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54-E-54 (beamed eighth notes), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55-E-55 (beamed eighth notes), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56-E-56 (beamed eighth notes), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57-E-57 (beamed eighth notes), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58-E-58 (beamed eighth notes), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59-E-59 (beamed eighth notes), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60-E-60 (beamed eighth notes), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61-E-61 (beamed eighth notes), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62-E-62 (beamed eighth notes), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63-E-63 (beamed eighth notes), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64-E-64 (beamed eighth notes), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65-E-65 (beamed eighth notes), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66-E-66 (beamed eighth notes), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67-E-67 (beamed eighth notes), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68-E-68 (beamed eighth notes), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69-E-69 (beamed eighth notes), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70-E-70 (beamed eighth notes), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71-E-71 (beamed eighth notes), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72-E-72 (beamed eighth notes), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73-E-73 (beamed eighth notes), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74-E-74 (beamed eighth notes), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75-E-75 (beamed eighth notes), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76-E-76 (beamed eighth notes), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77-E-77 (beamed eighth notes), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (

F5

G5

Huh!

1. Now, look at them _ yo-yo's, that's _ the way you do it,

Bb5 C5 G5

you play the gun-tar on the M. T. V. — That ain't — work-in', that's — the way you do it,

F5 G5

mon-ey for noth-in' and your chicks for free. — Now, that ain't work-in', that's —

Bb5 C5

— the way you do it, lem-me tell ya them — guys ain't dumb. — You

G5 F5 G5

may-be get a blis-ter on your lit-tle fin-ger, may-be get a blis-ter on your — thumb —

8va loco
Hum

Chorus

E♭5

B♭5

E♭5

We got ta m stall m cro wave ov ens lls tom kitch en de

Gtr 1 & 2 (dist)

mf
w. mics

F5

G5

liv - er - ies. We got - ta move these re - frig - er - a - tors

C5

D5

E

we got ta move these col or T V s Ow

Interlude

G5

B♭5

C5

Oo a move a.

Harm

5 15 25

Huh

Chorus

1b5 Bb5 Eb5 F5

Got ta in stal m- ch- wave ov- ens cus- tom kitch- en de- liv- er- ies.

5 15 25

We got ta move these re- frig- er- a- tors we got ta move these col- or- ful A's

Es

Look at ya look here.

Verse
G5

3. I should-a learned to

play the gui-tar. —

I should-a learned —

Bb

C5

to play them drums. — Look at that,

ma - ma, she got it.

Suck - in' in the cam - er - a — man, —

we could

Cr

F5 G5
 have some fun. And he's up there. What's that? Ha - wai - tan nois - es? He's

Rva loco
 Hamm

Bb5 C5 G5
 bang - in' on the bon - gos like a chim - pan - zee. Oh, that ain't work - in'. that's (That's _

F5 G5
 the way you _ do it, get your mon - ey for noth - in', get your chicks for free.
 _ the way you do it, mon - ey for noth - in', get your chicks for free)

Chorus
 F5 Bb5 Fb5 F5
 We got - ta in - stall mi - cro - wave _ ov - ens, cus - tom kitch - en de - liv - er - ies.

*Gtrs. & 2

*x on pos. to amp. guitar

G5 C5

We got ta move these re frig er a tors
 .We got ta move these re frig er a tors.

we got ta move these

D5 E5

color 1 A s

Interlude
 G5

Bb5 C5 G5

Ow!

F5 C5 **Outro**

Lis-ten here. Now, that ain't work-ing, that's the way you do it.

Bb5 C5 G5

you play the gui - tar on the M. T. V. That ain't _ work - in, that's _

F5 G5

the way you do it, mon ey for noth-in' and your chicks for free. Mon-ey for noth-in',

Bb5 C5 G5

and your chicks for free. Get your mon-ey for noth-in'

tail fade

F5 G5

and your chicks for free. — Get your mon-ey for noth-in' want my.

let ring — — — —

Begin Fade

Bb5 C5

I want and your chicks for free. — want my M. T. — V Get your

Fade Out

G5 Bb5 C5

mon-ey for noth-in' my. I want and your chicks for free. — want my M. T. — V

Mony, Mony

Words and Music by Bobby Bloom, Tommy James, Ritchie Cordell and Bo Gentry

Intro

Moderate Rock ♩ = 136

**F#5

1 Here
2 Wake

End Riff A

*Bass arr. for gtr **Chord symbols reflect implied harmony

Verse

Gtr 1 w/ Riff A (3 times)

F#

B/F#

F#

she comes now say - ing "mo - ny, mo - ny" Shoot
it, shake it, mo - ny, mo - ny. Up,
3. Wake, it shake it, mo - ny, mo - ny.

End Rhy. Fig. 1

*Kybds arr. for gtr

Gtr 2 w/ Rhy Fig 1 (2 times)

B/F#

F#

'em down, turn a - round, come on, mo - ny. Hey,
Shot gun dead and a come on, mo - ny. Don't.
down, turn a - round, come on, mo - ny. Hey,

she give me love and I feel all right now. Yeah! You got - ta
stop cook - in' 'cause I feel all right now. Hey! But
she give me love and I feel all right now. Huh! I said a

F#5

B5

C#5

toss and turn and feel all right, and I feel all right. I say }
 don't stop now, come on, mo - ny, come on yeah. I say } yeah, -
 don't stop now, come on, mo - ny, come on, mon, I said } (Yeah, -

* Gtr 3
(dist.)

Rhy. Fig. 2

f

*Doubled throughout.

Chorus

yeah, - yeah, - yeah, - 'cause you make me feel so good, -
 yeah, - yeah, - yeah, - yeah, - yeah, -
 2., 3., 4. See additional lyrics
 (Like a po - ny)

End Rhy. Fig. 2 Riff B

4th time Bkgd. Voc. tacet (this meas.)

so good, - so good, - so fine, - so fine, -
 Like a po - ny. Like a po - ny. { 1., 2. Mo-ny, mo - ny. } Mo-ny, mo - ny
 { 3. Like a po - ny }

Mo - ny, it's so fine. - Well, I feel all right. - I say yeah, -
 Mo - ny, mo - ny. Mo - ny, mo - ny. Mo - ny, mo - ny

End Riff B

End Riff B

4th time, Fade out

A musical score for the vocal part of the song "Yeah". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as "Moderato". The lyrics are: "Yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah.)".

Gr 4 (dist) NC

B5

(Oo, — I love you.

End Kiss C

W. Haf

CFR 101.10

*Push fifth string against pickup in specified rhythm while bar is depressed 1 1/2 steps.

Gr 3+ w/ Riff C (4 times)

Gtr 4 tactel

F#5

B5

F#5

Мо - ну, мо - мо - мо - ну.

Oo, ____ I love you.

- Voc. Fig. 1

*Refers to downstemmed notes only

B5 Bkgd. Voc w/ Voc Fig 1 (5 times) F#5 B5

ny. Oo, — I love you, mo - ny, mo - mo - mo - ny. Oo, — I love you,
(Say I do.) —

F#5 B5 F#5 B5

mo ny mo mo - mo - ny. Oo, — I love you, mo - ny, mo - mo - mo - ny. Oo, — I love you,

F#5 B5 F#5

mo - ny, mo - mo - mo - ny. Oo, — I love you, mo - ny, mo - mo - mo

B5 F#5 B5

ny. Oo, — I love you, mo - ny, mo - mo - mo - ny.) Say yeah, —

C#5 F#5 ⑥ 14fr

(Yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah.)

Gtr 3

*Gradual descending pick scrape on 5th string, next 4 meas.

Chorus

Gtr 3 w/ Riff B
Gtr 4 tacet
F#5

Come on — Come on. — Come on. — Come on

B5

Come on. — come on. Come on. — come on. Come on. — come on, feel —
(Come on. — Come on. — Come on. —

Gtr 3 w/ Rhy Fig 2
C#5

all right. — I say yeah, — Yeah, — yeah, — yeah, — yeah, — yeah, —
Come on. — Yeah, — yeah, — yeah, — yeah, — yeah

Interlude
Gtr 1: w/ Riff A
F#5

D.S. al Coda



yeah, yeah, yeah.)

Gr 2: w/ Riff B
F#5

yeah, I wan - na
yeah.) ride your po - ny. ride your po - ny.

B5

ride your po - ny. Come on, come on.
(Come on! _____

Come on, mo - ny.
Mo - ny, mo - ny.

Mo - ny, mo - ny. Feel _____

all right — Mo - ny, mo - ny. Mo - ny, mo — I say yeah, — Yeah, — yeah, —

D.S.S. and fade









—
 yeah, —
 yeah, —
 yeah, —
 yeah, —
 yeah, —
 'cause
 yeah.
 you make me feel —
 yeah.)

Additional Lyrics

2nd Chorus:

Cause you make me feel
So good, so good. Well, I feel all right.
You so fine, you so fine, you so fine.
I will be all right.
I say yeah....

3rd Chorus:

Cause you make me feel
So good, so good, so good.
Feel all right, all right, so fine.
Well, I feel all right.
I say yeah....

4th Chorus:

Cause you make me feel
So good, so good, so good.
Come on! Yeah, all right.
Well, I feel so good.
I say yeah....

Rag Doll

Gtr 2 Open E Tuning

- ① E ④ E
② = B ⑤ B
③ G# ⑥ = E

Words and Music by Steven Tyler, Joe Perry, Holly Knight and Jim Vallance

Intro

Moderate Rock ♩ = 96 (♩ = ♩)

Gtr 1 elec. E5 B5

TAB

*Gtr 2

W/Slide

TAB

*Lap steel arr. for gtr

E5

TAB

W/Slide

TAB

F#5 D5

Chorus N.C. (B5)

Rag doll, liv-in' in a mov-ie.

Rhy. Fig. 1

Rhy. Fig. 1A

TAB

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D5 A B G L

Hot tramp, dad dy's lit-tle cut-ie. You're so fine they never see ya leav in by the back door man

End Rhy. Fig. 1

Gtr 1: w/ Rhy. Fig. 1 D5 To Coda

Hot time, get it while it's eas-y. I don't mind, come on up and see me. Rag doll, ba-by won't you do me like you

B5 G F D A Verse F5

Done be fore I. I'm feel-in' like a bad boy.

Rhy. Fig. 2

Gtr 2 End Rhy. Fig. 1A

1. Verse

Chorus

Rhy. Fig. 3

End Rhy. Fig. 3

F#5

G **E** **D5**

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry. —

2. Verse

Chorus

Rhy. Fig. 3

B5

2 Yes I'm mov in yes I'm mov in Get ready for the big time —

Chorus

Rhy. Fig. 3

B5

Tap danc-ing on a land mine — Yes I'm mov in yes I'm mov in

3. Verse

Chorus

Rhy. Fig. 3

F#5 **G** **E** **D** **D.S. al Coda**

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry. —

⊕ Coda

A B5 G E D A

Rag doll ba - by won't you do me, ba-by, won't you do me, ba-by won't you do me like you done be - fore, hoo, hoo.

Guitar Solo

F#5 F#6 (no 3rd) F#5 G#5 A5 A6 (no 3rd) A5 A6 (no 3rd)

F#5 A6 A5 G#5 F#5 F F#6 (no 3rd) F#5 G#5

A5 A6 (no 3rd) A5 A6 (no 3rd) A5 G#5 F#5 F#6 (no 3rd) F#5 F#6 (no 3rd)

let ring-----

Verse
Gtr 1 w/ Rhy Fig 2

F#5 F#6 F#5 DS

3 Yes - I'm mov - in' yes I'm mov - in'

steady gliss steady gliss

B5 F#5

Get read-y for the big - time . Uh, get-tin' cra-zy on the moon - shine. . Yes, I'm mov - in' .

Gtr 1 w/ Rhy Fig 3
F#5

I'm real - ly mov - in' . Sloe gin fiz - zy, uh, do it till you're diz - zy, uh,

Chorus

Gtr. 2 w/ Rhy Fig. 1A

N.C.(B5)

give it all you got un - til you're put out of your mis - e - ry. — Rag doll, liv - in' in a mov - ie.

Rhy Fig. 4

Hot tramp, dad - dy's lit - tle cut - ie. You're so fine, they'll nev - er see ya leav - in' by the back door, man

End Rhy Fig. 4

Hot time, get it while it's eas - y. I don't mind, come on up and see me.

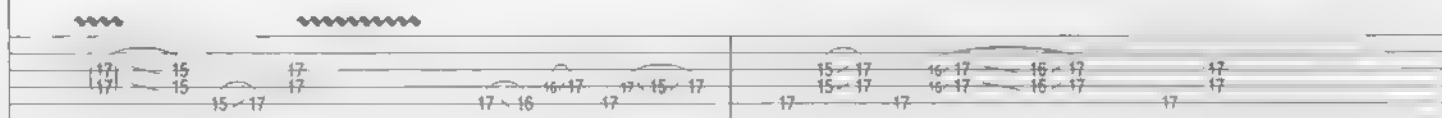
Rag doll, ba - by won't you do me like you done - be - fore!

Outro

Doe dee dee ya bo doo dac, da dom dom... Da da ba. Da

steady gliss

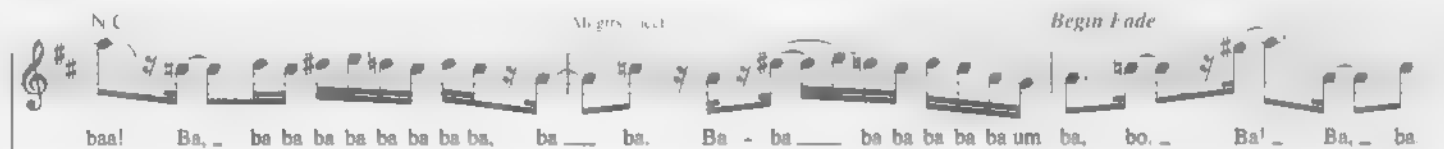
(w/ Clarinet and muted trumpet ad lib.)



N.C.

Allegro - And

Begin Fade



dim



Fade Out

Words and Music by Tom Petty and Mike Campbell

111

3rd time, Gtr 3: w/ Fill 2

F F#m A Ctr 3 tacet E

Ain't no real big se-cret, all the same, some-how, we get a -
 Tell me why you wan-na lay there, rev-el in your a-ban-
 Who knows? May-be you were kid-napped, tied up tak-en a-way and held for ran-

Gtr 3

mf

3rd time, Gtr 3: w/ Fill 3

F#m A E Pre-Chorus D

round it. Lis-ten, it don't real-ly
 don. som. Hon-ey. it don't make no
 Hon-ey. it don't real-ly

* Gtrs 1 & 2

f

B

mat-ter to me. Ba-by, you be-lieve what you wan-na be-lieve.
 dif-f'rence to me. Ba-by, ev-'ry-bod-y's had to fight to be free. You see you
 mat-ter to me. Ba-by, ev-'ry-bod-y's had to fight to be free.

Chorus

Gtrs. 1 & 2: w/ Rhy Figs. 1 & 1A

F#m A5 E F#m A5 E

don't have to live like a ref-u-gee. (Don't have to live like a ref-u-gee)

Gtr 3

f

Fill 2

mf

Fill 3

Gtr 3

2. F#m A5 E F#m A5 E

Gtrs. 1 & 2 w/ Rhy Figs. 1 & 1A

(Don't have to live like a ref - u - gee) — Now ba by you don't have to live like a ref u gee —

F#m A5 E Bridge E

Gtrs. 1 & 2

(Don't have to live like a ref - u - gee.) — Oh! Ba - by, we ain't the first. —

A5 D

I'm sure a lot of oth - er lov - ers been burned. — Right now this seems real —

I

to you, — but it's one of those things you got to feel to be true.

Organ/Guitar Solo

Gtrs 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

F#m

A5

E

F#m

A5

E

F#m

A5

D.S. al Coda

Coda

F#m

A5

E

Gtrs 1 & 2: w/ Rhy. Figs. 1 & 1A, till fade

F#m

A5

don't have to live like a ref - u - gee. (Don't have to live like a

let ring

Oh oh oh

Oh oh oh

Begin fade

Fade out

F7sus2

Aadd9/E

L. 102
Rhy. Fig. 4

A

D

A

Gr. 1



Cont. dashes

Gr. 2



Rhy. Fig. 4A



*Composite arrangement

F7sus2

A

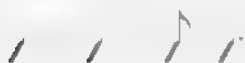
D

A

End Rhy. Fig. 4

Gtrs. 1 & 2. w/ Rhy. Fig. 4
E

A



Gr. 2



End Rhy. Fig. 4A



D

A

F

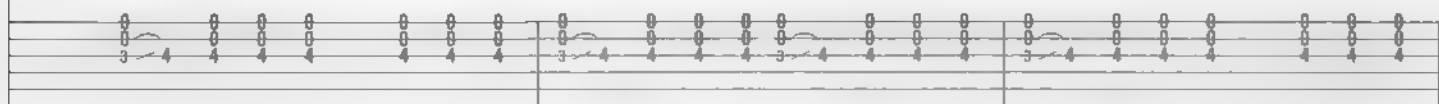
A

D

A



They



Verse

L A D *Get back* A F A D A

come from the cities and they come from the smaller towns

11

Rhy. Fig. 5

End Rhy. Fig. 5

he's up on his with guitars and drummers go on crack boom boom

Chorus

(D) A E A D A E Rhy. Fig. 6 End Rhy. Fig. 6

R. O. C. K. in the S A R

Rhy. Fig. 6A End Rhy. Fig. 6A

Rhy. Fig. 7

A D A F A

End Rhy. Fig. 7

O C K in the U S A R. O C K in the

Rhy. Fig. 7A

End Rhy. Fig. 7A

D A B

U S A — Yeah! yeah!

Rock in the U S A

Fig. 3 w/ Rhy. Fig. 4A

D A E A D A

2 We'll fly

Gtr. & B

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 5 (6 times)
Gtr. 3 (1 time)

E A D A E A D

said good - bye — to their fam - 'lies,, said good - bye to their freinds. —

A E A D A

With the pipe dreams in their heads and ver - y lit - tle mon - ey in — their hands..

E A D A E A D A

Some are black — and some are white — and they

Otr 3

1/2

E A D A

Gtrs 1 & 2 E type2 A D

ain't too proud to sleep on your floor — to - night — With the blind faith of Je - sus you

1/2

A B

know that they — just might be rock - in' in the U. S.

1/2

F-type2 A D E-type2 A D

Rev.

Recorder Solo

F-type2 A D A E-type2 A

Rhy Fig. 8 End Rhy Fig. 8

D A E A D A E A

Rev.

Guitar Solo

D

A

E type2

A

Gtr 4 bass

D

A

E type

Gtrs. 1, 2 & 3

Rhy. Fig. 9



Gtr 5 (elec)



w/ slight dist.

1/4

1/4

1/4

1/4

1/4



(16)

47

17

17

Gtr 1



(cont. in slashes)

1/2



A

D

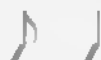
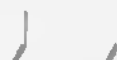
A

E type2

Gtrs 1, 2 & 3 w/ Rhy Fig 9

A

End Rhy. Fig. 9



Gtr 5



1/2

1/2

1/2

1/2

1/2



mp

Verse

Gtr 6 tacet
Gtr 1 w/ Rhy Fig 1 (4 times)
E A/E E7sus2 A/E

3. Voic-es from no-where and voic-es from the larg-er towns, _

Gtrs. 1, 2, 3 & 5 tacet
N.C.

mf

Rhy. Fig. 10 Gtr 2

End Rhy. Fig. 10

12 15 12 16 12 15 15 12 12

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

* Organ arr. for gtr

Gtr 2 w/ Rhy Fig. 10 (3 times)
E A/E E7sus2 A/E E A/E

filled our head full of dreams _

E7sus2 A/E E A/E E7sus2 A/E

_ and turned our world up - side down. _ There was

Gtr 1 w/ Rhy Fig 3 (3 times)
E A/E E7sus2 A/E

Frank - ie Ly - man, Bob - by Full - er, Mitch Ry - der. (They were rock - in')

Gtr 2 w/ Rhy Fig 11 (2 times)
E A/E

Jack - ie Wil - son, Shan - gra - las.

Rhy. Fig. 11 Gtr 1

End Rhy. Fig. 11

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Rock Me

Words and Music by Alan Niven, Mark Kendall, Jack Russell and Michael Lardie



Intro

Moderate Rock (♩ = 144)

w/ Voc ad lib

Chord symbols: F#m, B7#9, F#m

Instrumentation: (Bass) 8, Gtr 1 (clean)

Dynamic: *mf*

Technique: *T (Thum on 6th string)

Tablature: 2 2, 4, 2 2, 2 2, 2 4

*Chord symbols reflect basic harmony

*T = Thum on 6th string

Chord symbols: B1#9, F#m

Instrumentation: w/ Voc

Tablature: (4), 2, 2, 4, 2, 4, 2, 2, (2), 2, 2

Chord symbols: B1#9, F#m, B1#9

Instrumentation: w/ Voc

Tablature: 2, 4, 4, 4, 2, 4, 2, 4, 14 16, 16, (16), (16), 2, 4

Chord symbols: F#m

Instrumentation: w/ Voc

Tablature: 4, 2, 4, (4), 4, 2, (2), (2), 10, 9 10 9, 6 7 6, 9 7

Chord symbols: F#m

Instrumentation: w/ Voc

Tablature: 7, 5, 4, 2, 4, 2, 4, 4, 2, 4, (4)

Verse

F#m

1. Sweet lit - tle ba - by, you don't have to go.

1 w bar 1/2 1/2 (2)

2

lit - tle ba - by tell me you won't go. Oh,

we'd be so good to geth er if we had the time (Oh)

don't pick let ring-- 1 14 16 16 (16) (16) (16)

be in a lone s a no where s state of mind

(4) 2 4 4 4 2 2 2 2 11 11 11 11 11

F#m A B7 D5 E F#m

Oo, lov - in' ain't no crime, oh, no.

Rhy. Fig. 1 End Rhy. Fig. 1

A B7 D5 E F#m

I see your man a n t here .. he don't care

Rhy. Fig. 2 End Rhy. Fig. 2

A B7 D5 E F#m

uh. when _ the right _ is gone, _ uh. we'll move on _

A B7 D5

We'll have to find _ a way _ to face _ a s oth e r d a y

Interlude

F#m

let ring

Verse

F#m

2. Search the world_ for some one I'll nev - er find._

w/ bar

Some one who ain't, oo, the hurt in' kind

Acoustic

Gtr w Rhy Fig 1

F#m A B7 D5 E F#m

Oo, if you stay the night, oh yeah.

A B7 D5 E5 F#5

we'll make the wrong seem right, so come on now. Rock

Gtr 1 *Rhy. Fig 1* *End Rhy. Fig 1*

f
cont in slashes

Chorus

F#5 C#5 D5 F5 D5 E5 F#5

Rhy. Fig. 3

me, rock me, hold me through the night. Rock

Rhy. Fig. 3A

f

*Composite arrangement

C#5 D5 E5 E5A#4 E F#5

me rock me roll me through the night Rock

Car: 7 & 5

(11) 14 16 10 10 10 10 7 11

9 9 9 9 9 9 9 9 9

Car: 7 & 5

(11) 11 6 7 7 7 10 9 11

9 9 4 6 6 6 9 9 9

(cont. in dashes)

C#5 D5 E5 D5 E5 B5

me rock me roll me through the night

End Rhy Fig. 3A

Car: 7 & 5

(11) 14 16 10 12 9 7 9 4

9 9 9 9 9 9 9 9 9

End Rhy Fig. 3A

Car: 7 & 5 F#m

with burn - ing love to - night

Car: 7 & 5

(4) 2 4 2 2

9 9 9 9 9 9 9 9 9

End Rhy Fig. 3A

Gtrs 2 & 3 w/ Riff A (5 times)

Gtr 3

End Rift A

Verse

Ctr 2 & 3 w/ Riff A (8 times)

F#m

3 Sweet little babe _____

*All in parentheses are in italics.

oh, _____ don't you go

Yonah *et al.* 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 26

_____ in - no - cent I, _____ know

$$\{ \varphi(t) : t \in \mathbb{R} \} \text{ is } \mathbb{Z}_2\text{-linearly independent}$$

1. #m

A

 O_3

t

RIT 13

(1978)

Gr 1: w/ Rhy Fig 2 (2 1/2 times)
Gr 2: w/ Ruff B (2 3/4 times)

and if your love goes bad, if it makes you sad,

and I'll be back — for more, ———— hmmm, ———— at ———— your door. ———— Rock ————

Chorus

Gtrs. 1, 2 & 3 w/ Rhy Fig 3 & 3A

me. rock me roll me through the night Rock

me, (Rock me.) rock me, (Rock me now) roll me through

the night. — Rock — me, rock — me, roll me through

the night. Be - fore the morn - ing light, we'll

Rhy. Fill 2 End Rhy. Fill 2

Gtrs. 2 & 3 Gtrs. 1, 2 & 3

P.M. - - 1 P.M. - - 1

D5 E5 F#m Gtrs. 1, 2 & 3 tacet
 burn ___ with love ___ to - night. _____
 Burn with love to - night.

Ctr. 4 J
 mf mf

7 7 7 7 9 9 9 9 9 9 9
 6 6 6 6 7 7 7 7 7 7 7

[illegible]

Musical score for "The Rose Tree". The vocal melody is written on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The guitar accompaniment is shown on a six-string guitar staff. The first measure of the guitar part includes a "let ring" instruction and a wavy line indicating a sustained sound. The second measure of the guitar part includes a wavy line and a "let ring" instruction. The third measure of the guitar part includes a wavy line and a "let ring" instruction. The fourth measure of the guitar part includes a wavy line and a "let ring" instruction.

Gr 1 w/ Rhy Fig 1
F#m A B7 D5

14 14 14 16 14 17 (17) 17 14 14 17 16 14 16 15 14 15 14 16 14 16 15

[illegible]

Verse
Gtr 1 w/ Rhy Fig 2 (1 1/2 times)

D5 E F#m

4. And

The image shows a musical score for the 'Verse' section of 'The Sound of Silence'. It features three staves: a vocal line in treble clef with a key signature of one sharp (F#), a guitar line in treble clef with a key signature of one sharp, and a bass line in bass clef. The guitar line includes a 'Rhythm Figure 2' (a descending eighth-note pattern) and a 'Guitar Solo' (a melodic line with a key signature change to one sharp). The bass line includes a 'Bass Solo' (a melodic line with a key signature change to one sharp). The score is marked with 'D5' and 'E' for chords, and 'F#m' for the key signature. The tempo is marked '4. And'. The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new key signature of one sharp.

when your man don't care, I will be there.

don

(17)

let ring sim

(2) 2 2 2 1 2 2 2 0 2 4

A B7 D5 F#m
 You still be - long in real good love, so ba by now _____ TUCK

Chorus

Ctrs 1, 2 & 3 w/ Rhy Figs. 3 & 3A 2nd time

Gtru 2 & 3 w/ Rhy Fill 3 2nd time

Citrus 4 tablet

2nd time Gtrs 2 & 3 w/ Rhy Fig 3A

Gtr 4 locet

F#m

C#5 D5

E5

D5

E5

F#S

2nd time, Get 4 w/ Fill 1

C#5

DS

ES

Esus

E

F#5

me, (Come on) rock me, roll me through the night. Rock

C#5 D5 E5 D5 E5 B5

me (Rock me) rock me (Rock me now) roll me through the night

Rhs Fall 3

$$G = \langle \sigma, \tau \rangle \cong \mathbb{Z}_2 \times \mathbb{Z}_2$$

(11) 14 16

9 14 16

Fall 1

$$C_{11} = 1$$

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody continues on the first staff, with a treble clef and a key signature of two sharps. The lyrics 'The Rose Tree' are written below the staff. The second staff shows the bass line, with a treble clef and a key signature of two sharps. The lyrics 'The Rose Tree' are written below the staff. The system ends with a double bar line.

1.

C#5

D5 F5

There's no wrong or right, we'll burn with love. Rock
 There's noth-ing left to do, but

Gtrs 1, 2 & 3

P.M. --- P.M. ---

2.

Interlude

Gtrs 2 & 3 tacet

D5 E5 F#m B/F# F#m

make sweet love to you.

Gtr 1

mf

w/ bar

w/ Voc ad lib

B/F# F#m

w/ bar

F#m.

w/ bar

B/F#

F#m

F#

F#5^{II}

Gr 2 & 3

⑤

4'

f p.c.

Come on and rock me.

w/ bar

P.S.

*Roll up vol. knob

Outro-Guitar Solo

C#5 D5

E5

D5

yeah!

8va

E5

⑤

2tr

F#5

C#5 D5

E5

Chord symbols: F#5, C#5 D5, F5

Chord symbols: D5, E5, F#5, C#5 D5

Chord symbol: F#5

Rock You Like a Hurricane

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker



Intro

Moderate Rock ♩ = 124

Chords: E5, G5, A5, C5, D5

Labels: Gtr 1 (dist.), Rhy. Fig. 1, End Rhy. Fig. 1

Staff 1: Musical notation for Gtr 1 (dist.) with a dynamic marking *f*.

Staff 2: TAB notation for the guitar part.

Gtr 2 Gtr 1 w/ Rhy. Fig. 1 (5 times)
dist.) E5

Chords: G5, A5, C5, D5

Staff 1: Musical notation for Gtr 2 with a dynamic marking *f*.

Staff 2: TAB notation for the guitar part.

Gtr 3
dist.) E5

Chords: G5, A5, C5, D5

Staff 1: Musical notation for Gtr 3 with a dynamic marking *f*.

Staff 2: TAB notation for the guitar part.

Gtr 2

Staff 1: Musical notation for Gtr 2.

Staff 2: TAB notation for the guitar part.

E5 G5 A5 C5 D5

15 15 15 19 17 19 17 15 19

E5 G5 A5 C5 D5

19 19 19 22 (22) 19 22 15 16 16 17 (17) 15 17

E5 G5 A5 C5 D5

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 19 22 12

Gtr 2 F5 G5 A5 C5 D5

15 12 15 12 15 12 15 12 15 12 17 12 15 12 16 14 12 14 12 14 13 12 15

Ctr 1 Rhy. Fill 1

Ctrs. 2 & 3 tacet

Verse

C5 F5 C5 E5 D5

1. It's ear - ly morn - ing, the sun comes out. Last

End Rhy. Fill 2 Rhy. Fig. 2

P.M. throughout

C5 E5 C5 D5

night was shak - ing and pret - ty loud. My

Gtr 2

Bva

Harm

let ring

Pitch: A D B

End Rhy. Fig. 2

Gtr 1 w/ Rhy Fig 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is purring it scratches my skin. So

Gtr 2

w. bar

Gtr 2 tacet

* Gtr 4 (dist.) w/ Rhy Fig 2 (1 3/4 times)

C5 E5 C5 D5 C5 E5

what is wrong with another sin? The batch is han grv she

mf

C5 E5 D5 C5 E5 C5 D5

needs to tell so give her anch es and feed her we More

C5 E5 D5 C5 E5 D5 C5 E5

days to come new pat es to go I've got to leave it's

C5 D5

Rhy. Fill 2

End Rhy. Fill 2

Gtr 1

PM

time for a show

C5 D5

Rhy. Fill 2A

End Rhy. Fill 2A

Gtr 4

PM

PS

Chorus

Chorus

Gtrs. 1 & 4 w/ Rhy Fig 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane.

A5 C5 D5 E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur-ri-cane,

Verse

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)
2nd time, Gtrs. 1, 2 & 4 tacet

A5 C5 D5 C5 E5

2. My bod-y is burn-ing, it
ear-ly morn-ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. De-sire's com-ing, it breaks out loud. Lust
sun comes out. Last night was shak-ing and pret-ty loud. My

C5 E5 C5 E5 D5 C5 E5

is in cag-es, 'til storm breaks loose. Just have to make it with
cat is pur-ring; it scratched my skin. So, what is wrong with an-

2nd time, Gtrs. 2 & 3 w/ Rhy. Fill 4

2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)

C5 D5 C5 E5 C5 E5 D5 C5 E5

some-one I choose. The night is call-ing, I have to go. The wolf is hun-gry, he
oth-er sin?

* Gtr 2 & 3

6 7 8 8 6 7 8 8 7 7 6 7 8 8 7 7 6 7

* Composite arrangement

Rhy. Fill 4
Gtrs. 2 & 3

7 7
6 6

C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. _ He's lick-in' his lips, _ he's read-y to win. _ On the hunt to - night _ for

* Or 2 & 3

Gtrs 1 & 4 w/ Rhy Fill 2 C5 D5

love at first sting

Chorus

Gtrs 1 & 4 w/ Rhy Fig 1 (7 1/2 times), Gtr 3 tacet E5 G5

Here I am

Gtr 3 Rhy. Fill 3

Fad Rhy. Fill 3

Gtr 2 tacet A5 C5 D5 E5 G5 A5 C5 D5

rock _ you like a hur - ri - cane. Are you read - y ba - by?

E5 G5 A5 C5 D5 E5 A5 C5 D5

Here I am, rock _ you like a hur - ri - cane.

Gtr 2: w/ Fill 1
E5 G5 A5 C5 D5 Gtr 2: w/ Fill 1
E5 G5 A5 C5 D5

Here I am, rock — you like a hur - ri - cane. Come on, come on, come on, come on —

Gtr 2 w/ Fill 1
E5 G5 A5 C5 D5 Gtr 2 w/ Fill 1
E5 G5 A5 C5 D5 E5

Here I am, rock — you like a hur - ri - cane.

Guitar Solo
Gtr 1 w/ Rhy Fig 1 (7 1/2 times)
Gtr 4 tacet
E5 G5

Rock — you like a hur - ri - cane

12 15 17 17 (17) 14 (14) 12 15 12 15 12 16 20 12 16 20 12 15 20 15 12 15 12

* Tap and slide with R H middle finger

A5 C5 D5 E5 C5

15 12 12 12 14 14 12 12 14 14 16 16 15 16 17 17 15 16

Fill 1
Gtr 2

12 15 12 15 12 16

A5 C5 D5 F5 G5

17 (17) 16 15 12 16 12 14 14 (14) 12 14 14 14 12 14 14 12

push A B A B C D

A5 C5 D5 F5 G5

14 8 1 2 3 4 9 7 9 7 9 11 9 11 9 11 14 12 14 12 13 12 16 12

1 2 3 4

A5 C5 D5 F5 G5

16 15 17 16 19 17 20 17 21 20 22 20 20 19 22 19 22 22 22 22 22

A5 C5 D5 F5 G5 A5 C5 D5

(22) 19 22 19 20 21 20 22 22 22 22 (22) 17 19 17 19 22 21 19 20 22 19 20 22

F5 G5 A5 C5 D5

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 16 15 16 14 17

F5

G5

A5

C5

D5

F5

D.S. al Coda

14 16 16 16 14 17 14 15 16 14 17 14 7 5 7 8 7 8 7 5 7 5 7 8 9 10

⊕ Coda

Gtrs. 1 & 4 w/ Rhy. Fills 2 & 2A
 Gtrs. 1 & 4 w/ Rhy. Fill 1

love at first sight

Outro-Chorus

Gtrs. 1 & 4 w/ Rhy. Fig. 1 (8 times)
 Gtr. 2 w/ Fill 1

Here I am, rock you like a hurricane.

Are you ready baby? Here I am, rock you like a

hurricane

12 15 12 15 12 15 7 7 9

[illegible][illegible]

Here I am, rock you like a rolling stone. P.S. slight P.M.

E5 G5 A5 C5 D5 E5

Gtrs. 1 & 4

hur - ri - cane. Here I am

sight P.M. - - - - -

12 12 14 14 12 12 14 14 12 12 15 15 12 12 16 16 17 (17) (17) 15 12 15 12 16 14 12 14 12 14 14 14 14 14 12 12 12

Running on Faith

Words and Music by Jerry Williams

Slowly ♩ = 67

*Rhy. Fig. 1

Piano Intro

G

D

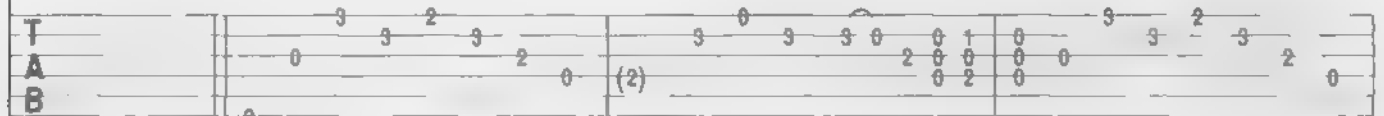
Em7

C G

D



mf let arpeggiated figures ring



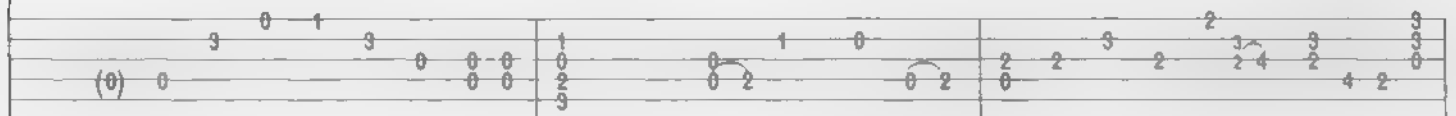
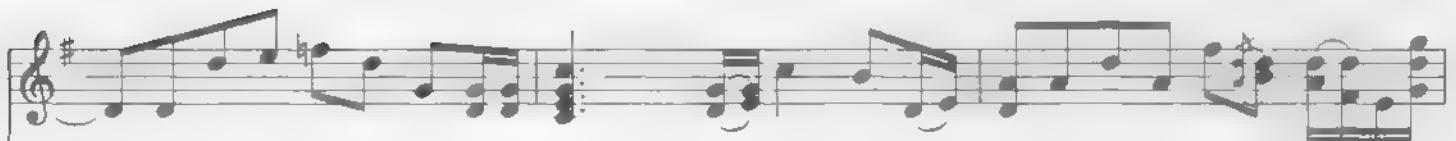
*Gtr. 1 only

Em7

G7

C

D



Acous. slide gtr.

Tuning: ① = D



even gliss. let ring

even gliss. let ring

even gliss.



1st Verse

G

C

D

G

D

1. Late-ly I've been run-nin'on _ faith_

D
B
G
D
A
E

*slide extra 1/4 step

Em7

C G

D

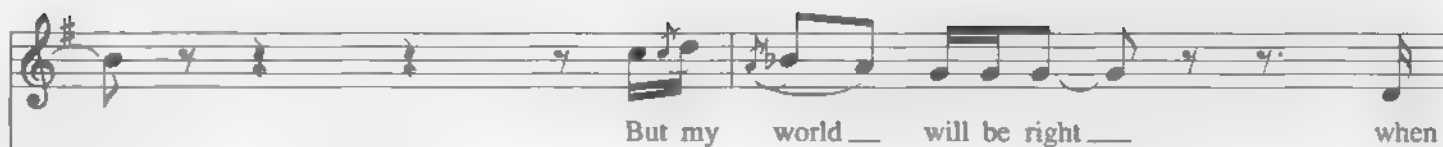
What else _ can a poor _ boy _ do? _

D
B
G
D
A
E

Em7

G7

C/E



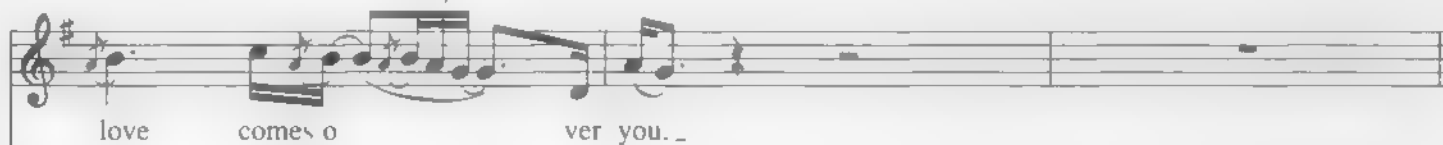
D

G C G

C

D

G C



2nd Verse

G

D

Em7

G

D



2. Late-ly I've been talk-in'in my sleep.

Can't i-ma-gine what I have to say..



dim.

let ring

D
B
G
D
A
E

Em7

G7

C/E

D



'Cept my world will be right, _

when love comes back your



let ring

even gliss let ring

D
B
G
D
A
E

G G7 C/E G/D C

way. — I've — al-ways

let ring

3

D B G D A E

B7 Em Em7/D C G/B

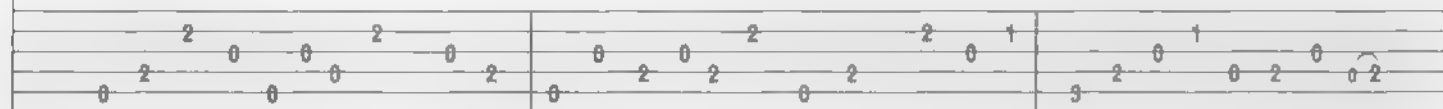
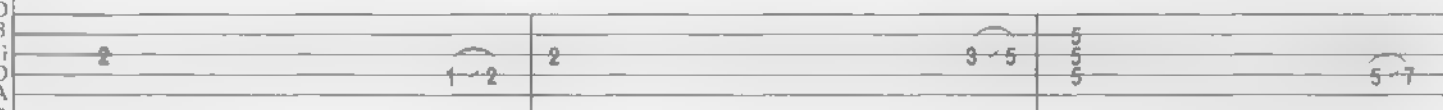
been one to take each and ev-'ry day. —

even glass

D B G D A E

A7

C

D
B
G
D
A
E

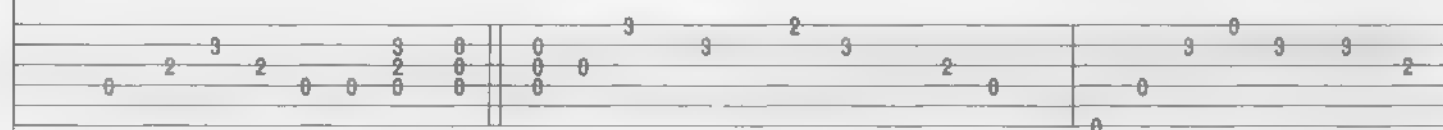
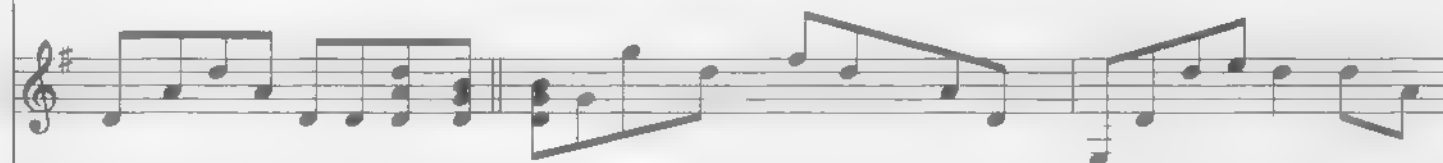
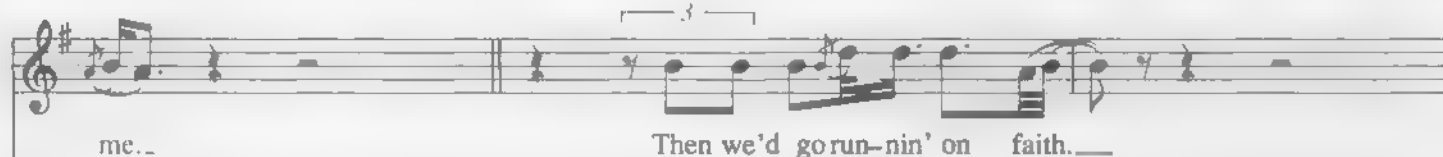
3rd Verse

D

G

D

Em7

D
B
G
D
A
E

G D Em7 G7

All of our dreams will come true, — and our world will be right —

let ring even gliss

D B G D A E

To Coda

D G7 C(sus2)/E

when love comes o - ver me and you.

let ring

D B G D A E

*Acous slide Gtr. solo

w/Rhy. Fig. 1

D

G

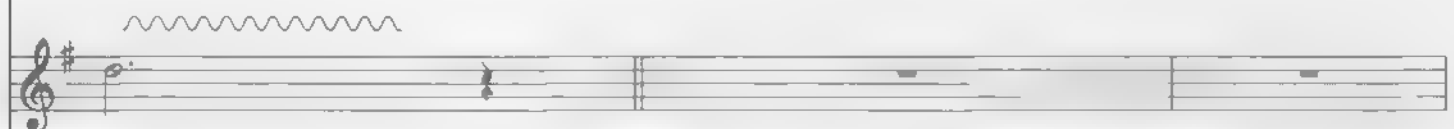
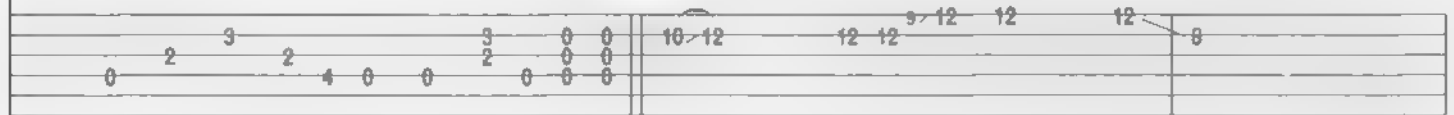
D

Em7



even gliss

Tuning= E A D G B D



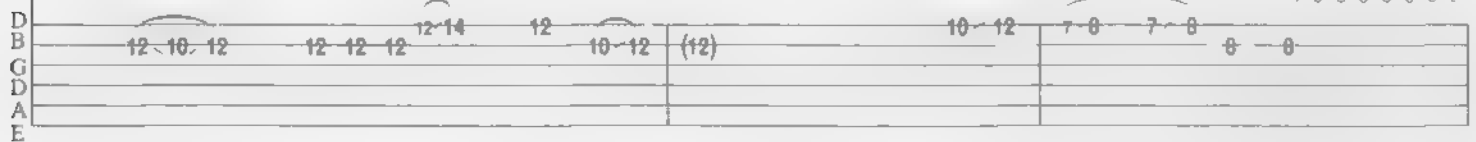
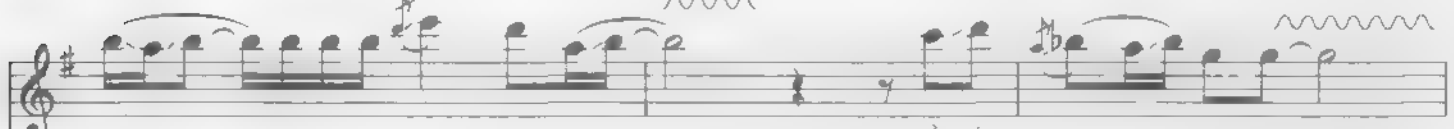
G

D

Em7

G7

C



D.S.al Coda

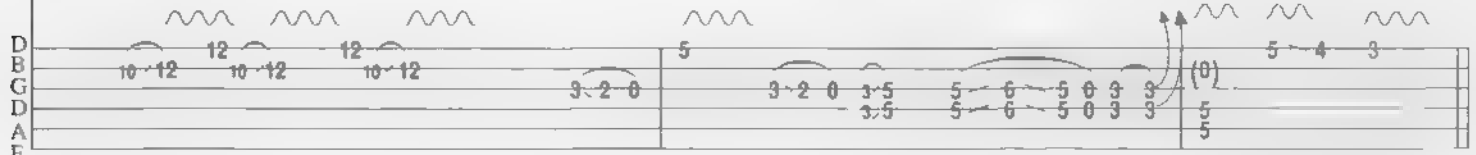
D

G

C

G

G7



* 1/4 step gliss. w/slide

Coda

F **G** **F**

you. and love comes o - ver

let arpeggiated figs. ring

Rhy. Fig 2

let ring let ring let ring

DBGDAE

C **G** **F** **C**

you. Said when love comes o - ver you.

let ring

DBGDAE

w/Rhy. Fig. 2 (5 1/2 times)

G F C G F

Love comes o - ver_ you. Love comes o - ver

Lead vol. ad-lib fills

let ring Rake

D B G D A E

(0) 0 12 10 12 10 12 10 5 5 5 5 (5) 12 12 12 12 12 10 10 10 10 10 10

C G F C

you. Love comes o - ver you

even gliss

D B G D A E

5 5 5 5 5 3 0 3 4 5 8 6 5 5 5 5 5 10 10 11 10 12

Continue lead and backgrd. vocals simile-----

G F C G F C

Love comes o - ver_ you.

even gliss

D B G D A E

(12) 12 12 10 10 10 5 0 2 0 5 5 5 5 5 5 5 5

G F C G F

even gliss. even gliss.

D B G D A E

12 10 10 10 10 5 3 2 0 2 3 4 0 5 (5) 5 5 3 1

Seventeen

Words and Music by Kip Winger, Reb Beach and Beau Hill

Tune down 1/2 step
(low to high) E♭ A♭ D♭ G♭ B♭ F♭

Intro

Moderate Rock ♩ = 96

* Gtrs. 1 & 2 (dist.)
** E

* Composite arrangement

** Chord symbols reflect basic tonality

Verse

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N.C. A7sus4 A7 A5 D5 N.C. A5

and when I turned, ooh, it was love at first sight
 ev - 'ry-thing go - ing down in your head.
 Feels - good, hah, danc - ing close - to the bor - der - line.

PM - 4 PM 4 PM 4

N.C. A7sus4 A7 A D4# G5 A

I said, "Please ex - cuse me, — I did - n't catch your name. — Whoa, —
 She says, "Take it eas - y, — I need some time. — Time —
 She's a mag - ic moun - tain, — she's a leath - er glove. — Oh, —

PM PM - 4 PM

N.C. A7sus4 A7 To Coda ⊕ A5 D5 N.C. F5

it'd be a shame — not to see you a - gain." —
 to work it out, — to make you — mine."
 she's my soul. —

PM PM - 4 P.M. - - - 4 PM - - - - 4

Pre-Chorus

And just when I thought she was comin' to a W dear

G C#m4 A5 A5m4 A A5m2 A5

she whispered sweet my brother to the floor. She said

F5 G A5 B5 C#m4 G5 A5 A5m4 F

Chorus

In or a sev en teen Sev en teen

D C D5 F

Rhy Fig 1

D C5 C5 A5 NC I
 "I'll show you love like you've nev-er seen, ow."
 You ain't seen love, ain't seen noth-in' like me.

D C5 D5
 She's sev-en teen Sev-en teen

D C5 A5
 Dad - dy says she's too young, but she's old enough for me.

NC C5
 Sev-en teen Sev-en teen

C5 A5
 2 Mm.

C5 A5
 12 12 12 7 7 5 6 (5)

P.M. P.M. P.M. P.M.

End Rhy Fig 1

Guitar Solo

B5
loco

A5

G5

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a final measure marked with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and a final measure marked with a double bar line and a repeat sign. The system is labeled with a treble clef and a bass clef.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a final measure marked with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and a final measure marked with a double bar line and a repeat sign. The system is labeled with a treble clef and a bass clef.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a final measure marked with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and a final measure marked with a double bar line and a repeat sign. The system is labeled with a treble clef and a bass clef.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a final measure marked with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and a final measure marked with a double bar line and a repeat sign. The system is labeled with a treble clef and a bass clef.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a final measure marked with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and a final measure marked with a double bar line and a repeat sign. The system is labeled with a treble clef and a bass clef.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with accents. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with accents. The system ends with a double bar line.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with accents. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with accents. The system ends with a double bar line.

Interlude

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with accents. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with accents. The system ends with a double bar line.

Gtr 3 tacet

D.S. al Coda

A5

3 Yeah.

Gtr 1

Gtr 2

PM

FM

Coda

Chorus

Gtr 1 & 2 w/keys 1 & 2 only

D

D5 NC

F

It must be love. _____

She's on - ly sev - en - teen. _____

Gtr 1 & 2

PM

C5

D5 F

D

C5 G5 A5

E

(Sev - en - teen. _____

That girl, she gives me love _____ like _____ I've nev - er seen. _____

D

C5

D5 E

D

She's on - ly sev - en - teen. _____

Sev - en - teen

Dad - dy says _____ she's too _____ young, but she's

C5 G5 A5

E

D

C5

D5 E

old e - nough for me. _____

Sev - en - teen. _____

She's ev - 'ry - thing I _____ need. _____

Sev - en - teen)

D

C5

G5

A5

F

Dad - dy says _____ she's too _____ young, but she's old e - nough, _____

old e - nough _____ for me. _____

Outro Guitar Solo

The musical score consists of two staves. The top staff is for guitar solo, featuring a treble clef and a key signature of one sharp (F#). It includes a melodic line with a long sustain and a chord change from C5 to D5. The bottom staff is for guitar, also with a treble clef and one sharp. It includes a complex melodic line with a trill, a triplet, and a wavy line indicating a bend. The fretboard diagram below the staff shows the fret positions for the notes, with a 3-fret triplet and a wavy line indicating a bend. The fret numbers are: 9, 9, 9, 7, 9, 7, 12, 13, 14, 15, 12, 13, 14, 15, 12, (12), (12), (12), 15, 12, 12, 12, 15, 12, 15.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The notes are grouped into four measures. The first measure contains G4, A4, and B4. The second measure contains C5, B4, and A4. The third measure contains G4, F#4, and E4. The fourth measure contains D4 and C4. The notes are connected by a slur. The first measure has a '+' sign above it. The second measure has a '+' sign above it. The third measure has a '+' sign above it. The fourth measure has a '+' sign above it. The notes are written in a stylized, hand-drawn font.

* In one motion, tap the note indicated with the index finger of the pick hand, then pluck the adjacent strings with the same finger while pulling off.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a series of eighth notes and quarter notes. Above the staff, there are several '+' signs and a 'C5' marking. The second system continues the melody, with a 'D5 E' marking at the end. Below the staff, there are two rows of numbers: 17 19 21 19 16 and 19 21 19 17 15 17 16 14 12 15 17 16 14 12. These numbers are connected by a series of horizontal lines and curves, suggesting a sequence of notes or a specific fingering pattern. The overall style is that of a traditional folk song transcription.

Begin Fade

D C5 G5 A5 E

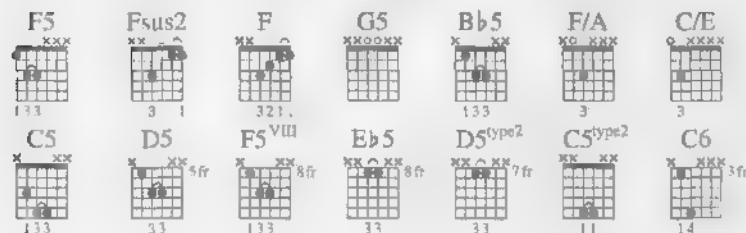
(14) 14 14 12 12 12 14 12 14-12 10 12 12 11 12 10 12 12 9-14 13 14 14 13 12 12 12 16 12 12 14

[illegible]

The second system of musical notation continues the piece. The treble clef staff features a melody with various accidentals and a key signature of one sharp (F#). Above the staff, the notes are labeled with letters: D, C5, G5, A5, and E. The bass clef staff contains a sequence of numbers representing fret positions: (14), 12, 15, 12, 15, 12, 15, 14, 12, 14, 14, 12, 14, 12, 12, 12, 12, 12, 15, 14, 14, 14, 14, 14. A wavy line indicates a slide or bend in the bass line. The system concludes with the instruction "Fade out".

Start Me Up

Words and Music by Mick Jagger and Keith Richards



Gtr. 1: Open G Tuning:

- ① = D ④ = D
② = B ⑥ = G
③ = G ⑧ = D

Intro

Moderately ♩ = 124

Chord progression for Intro: C Fadd9/C C Fadd9/C C F/C Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5 Bb C F/C Fadd9/C C

Gtr. 1 (elec) *mf* w/ clean tone
ringing

TAB

Gtr. 2 (elec) *mf* w/ clean tone

TAB

* Electric guitar with the 6th string removed

Chord progression for Verse: Fadd9/C C Fadd9/C Bb Eb/Bb Bb Bb5 Bb Eb/Bb Bb C E F5 E F5 Fsus2

Verse

If you start me up,

(cont. in slash)

TAB

F F#sus2 F F#sus2 G5 Bb5 E/A Bb5 E F5 F C/E

if you start me up, I'll nev-er stop — If you start me up,

F5 C/E F5 G5 Bb5 E/A Bb5 F#sus2 F F#sus2

if you start me up I'll nev-er stop — I'll be run-nin' hot, uh

F F#sus2 F F#sus2 G5 Bb5 A 5 open G 5 3fr C 5 3fr E 5 3fr F5 F#sus2

The job we're rig-gin' now don't blow my top. — If you start me up, uh,

F F#m2 F G5 Bb5

if you start me up, I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop.

let ring - - -

Chorus

C5 D5 F5^{VIII} G A C A Bb C C5 D5 F5^{VIII} G A C A

10fr 12fr 10fr open 1fr 3fr 3fr 5fr 3fr open

Rhy. Fig. 1

You make a grown, man cry. You make a grown man cry.

You make a grown man cry.

C5 D5 F5^{VIII} G A C 1 b 5 D5 C5 C5 C5 C5 C5 C5 C5

6 6 5 5 4 5 5 5 5 5 5 5 5

You make a grown, man cry. Spread out the oil, the gas - o - line

You make a grown man cry.)

let ring - - -

D (3) 7fr G (4) 5fr A (4) 7fr C5 Eb5 D5 type2 (2) 5fr C (4) 7fr A C5 type2 Fsus2 F Fsus2
 End Rhy. Fig. 1

I want a smooth ride in a mean, mean ma - chine.

let ring -

F Fsus2 F Bb5 Verse A (5) open Bb5 (5) 1fr Bb A (6) open Bb (6) 1fr A (6) open G (6) 3fr C (6) 3fr E (6) open F5 Fsus2
 Rhy. Fig. 2

Start it up. 2. You can start me up. (Start me up.)

let ring - - - let ring - - -

F Fsus2 F Fsus2 A (5) open Bb5 A (5) open G (6) 3fr C (6) 1fr

Kick on the start - er, give it all you've got, — you've got, you've got. 1

E F5
⑤
open

F F5
⑤
1fr

Bb5 F Bb
④ ③
3fr 3fr

F/A Bb5

End Rhy. Fig. 2

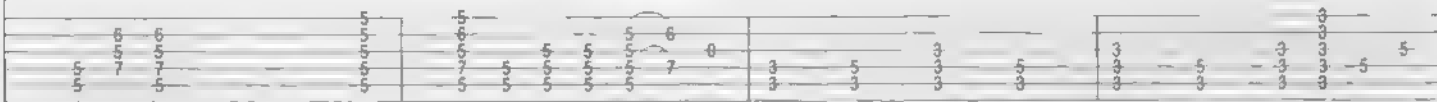
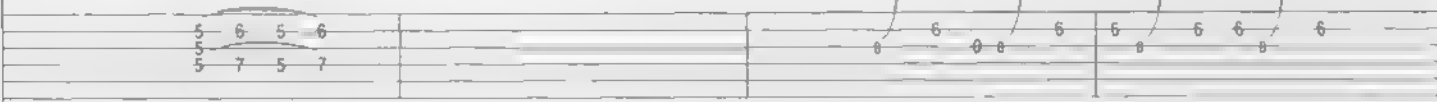


Gtr 3 (elec.)

mf w/ clean ton.

let ring ----- 4

full full full full



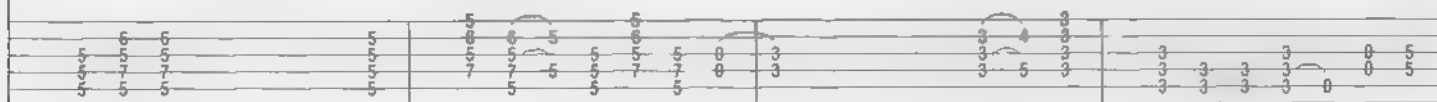
F5

Bb Bb5
⑤
1fr

Bb5 A G E
⑤ ⑤ ⑤ ⑤
1fr open 3fr open



let ring ----- 4



let ring ----- 4

let ring ----- 4

Chorus

Gtr 2 w/ Rhy Fig 1, same

* C5

D5

F5

E♭5 D5 C5

C

D5 F5

E♭5 D5 C5

Don't make a grown man cry. Don't make a grown man cry.

Gtr 1

Tablature for the first system of the chorus, showing fret numbers for the guitar parts.

* Chord symbols reflect overall tonality

D5 F5

E♭5

C

Fadd9/C C

Fadd9/C C

Don't make a grown man cry. Don't make a grown man cry.

My eyes do late my lips go green.

Tablature for the second system of the chorus, showing fret numbers for the guitar parts.

Gtr 2 w/ Rhy Fig. 1

D5

E♭5

D5

C

F/C

C

F/C

C

F/C

My hands are greas-y, she's a mean ma-chine

Tablature for the third system of the chorus, showing fret numbers for the guitar parts.

Rhy. Fig 1

(Gtr)

Tablature for the rhythm figure, showing fret numbers for the guitar part.

Verse

Gtr 2 w/ Rhy Fig 2, same

Bb5 Bb6 Bb5 Bb6 Bb5 Bb Eb/Bb Bb C Fadd9/C C Fadd9/C F F/C

Start it up Mm, start me up. Now, give it

Bb5 Bb6 Bb5 Bb6 Bb5 Bb C F/C C F/C C5 F/C Bb5

all you've got, you've got to nev-er, nev-er, nev-er stop. Start it up. Whooh! Oh, baby way don't ya

Chorus

Gtr 2 w/ Rhy Fig 1, same

Bb6 Bb5 Bb C5 D5 F5

start it up! (Start it up) Start it up Nev-er nev-er nev-er You make a grown-man man You make a grown-man man

Eb5 C5 G F5 Eb5

cry. You make a grown-man man cry. You make a grown-man man cry.

C5 G5 F5 F#5 D5 G C F/C C F/C C

You make a grown-man cry. Ride like the wind at dou-ble speed.
 You make a grown-man cry.

Eb5 D5 C5 E F5 C/E F5 C/E F5

I'll take you places that you've never seen

Verse

F/A Bb5 Gtr 2 w/ Rhy F#ll 2 Bb Eb/Bb Bb5 C5 Gtr 2 w/ Rhy Fig 2, simile F/C C Fadd9/C C F/C

3 Once you start it up. let me tell you, we will

Rhy F#ll 2

TAB

Bb5 Bb6 Bb5 Bb C5 F/C C Fadd9/C

nev - er stop, we'll nev - er stop, we'll nev - er, nev - er, nev - er stop. Start me up.

Outro
Gtr 2 w/ Rhy Fig 2, simile

C F/C Bb5 C5 C Fadd9/C

We'll nev - er stop, nev - er stop. You, you, -

F/C C F/C Bb Eb/Bb Bb C F/C C

you made a grown man cry. You,

Begin Fade

Gtr 2: w/ Rhy Fig 2, 1st 5 meas., same

Chords: F/C C F/C Bb Eb/Bb Bb C F/C

Lyrics: you made a dead man come. You, you

Annotations: hold bend, full

Chords: F/C C F/C Bb5 Bb6 Bb5 Bb6 Bb C Fadd9/C C

Lyrics: you made a dead man come Yeah And you, you.

Annotations: let ring

Summer of '69

Words and Music by Bryan Adams and Jim Vallance



Intro
Moderately fast Rock ♩ = 142

Verse
D

1 I got my

* Gtr 1 (slight dist.)

mf P.M. — 1 P.M. — — — — —

Rhy. Fig. 1

TAB

* Doubled throughout

first real six - string, — bought — it at the five - and - dime

End Rhy. Fig. 1

P.M. — 1 P.M. — — — — —

TAB

Gtr 1 w/ Rhy. Fig. 1 (3 times)

Played — til my fin - gers — bled, it was the sum - mer of six - ty - nine.

Me — and some guys from school had a band and we tried real hard

* Gtr 2 (clean) Rhy. Fig. 2

End Rhy. Fig. 2

mf w/ chorus

TAB

* Doubled throughout

Gtr 2 w/ Rhy Fig 2

D

A

Jim - my quit, Jo - dy got mar - ned, I should-a known we'd nev - er get far.

Pre-Chorus

Bm

A

D

1 Oh, when I look back now, that sum - mer seemed to
2...3. Stand in' on your ma - ma's porch you told me that you'd it'd

Gtr 2

let ring

* 3rd time Gtr 4 doubles Gtr 1 (next 10 meas.)

G

Bm

A

last for - ev - er. And if I had the choice, last wait for - ev - er. Oh, and when you held my hand,

let ring

To Coda 1 ⊕

To Coda 2 ⊕

D

G

A

Bm

A

(1st time, cont. in notation)

I yeah, I'd al-ways wan - na be there. Those were the best days of my
I knew that it was now or nev - er.

let ring

Interlude

Chords: Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

life. Yeah

Gtr 3 (Clean) RIFF A1 End Riff A1

mf

let ring

Gtrs 1 & 2 RIFF A End Riff A

let ring

Gtr 2, cont. in sashes

Verse

Gtr 3 tacet Dsus2 Asus2 A

Rhy Fig. 3 End Rhy Fig. 3

Oh, you use in complain in when you got a job to do.

PM - 4 PM - 4 PM - 4 PM - 4

D.S. al Coda 1

Gtrs 1, 2 & 3 w/ Riffs A & A1 (2 times)

Chords: Dsus2 D Asus2 A

I spent my eve-nin's down at the drive-in, and that's when I met you, yeah

Coda 1

Chorus

Gtrs 1, 2 & 3 w/ Riffs A & A1 (2 times)

Chords: Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

life. Oh, yeah. Back in the sum-mer of

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

six - ty - nine. — Oh. —

Gtr 4 (dist)

f

Bridge
 F Bb C Bb/D

Man, — we were kill - in' time. — We were young and rest - less, we need - ed to un - wind

* Gtrs. 1 & 4

(cont. in slashes)

* Composite arrangement

F Bb C

I guess noth - in' can last — for - ev - er, for - ev - er. — No!

Gtr 2

mp

(Gtr 4 cont. in notation)

Interlude
 Gtr 1, 2 & 3 w/ Riff A & A1 (2 times)
 Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

Yeah!

Gtr 4 Rhy. Fig. 4

End Rhy. Fig. 4

Gtr 4 w/ Rhy Fig 4

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

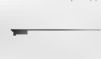
A

Asus4

A

Asus2

A



Verse

Gtrs 1, 2 & 3 w/ Riffs A & A1 2 times

Gtr 4 w/ Rhy Fig 4 (1st 2 meas.)

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

A

Asus4

A

Asus2

A



3. And — now the times are chang- in. —

Look at ev - 'ry-thing that's come and gone

D.S. al Coda 2

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

A

Asus4

A

Asus2

A



Some - times — when I play that old six - string, — (I) think a - bout ya, won - der what went wrong.

⊕ Coda 2

Outro-Chorus

Gtrs 1, 2 & 3 w/ Riffs A & A1 (till end)

Gtr 4 w/ Rhy Fig 4 (till end)

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

A

Asus4

A

Asus2

A



life.

Oh. — yeah. —

Back in the sum - mer of

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

A

Asus4

A

Asus2

A



six - ty - nine. —

Uh, huh. —

It was the sum - mer of

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

A

Asus4

A

Asus2

A



six ty nine —

Oh. — yeah. —

Me and my ba - by in a



f

7

9

9

(9)

11

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

six - ty - nine. — Oh ————— Whoa!

(11) (11) 11 10 12 10 10 10 10 16 15 15 15

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A
 It was the sum-mer, the sum-mer, the sum-mer of

The score includes a piano introduction with a treble clef and key signature of two sharps (F# and C#). The melody is written on a single staff. The lyrics are: "It was the sum-mer, the sum-mer, the sum-mer of". The score is divided into measures by vertical bar lines. The first measure contains a whole note chord (Dsus2). The second measure contains a whole note chord (D). The third measure contains a whole note chord (Dsus4). The fourth measure contains a whole note chord (D). The fifth measure contains a whole note chord (Dsus2). The sixth measure contains a whole note chord (D). The seventh measure contains a whole note chord (Asus2). The eighth measure contains a whole note chord (A). The ninth measure contains a whole note chord (Asus4). The tenth measure contains a whole note chord (A). The eleventh measure contains a whole note chord (Asus2). The twelfth measure contains a whole note chord (A). The score ends with a double bar line.

Begin fade

D Dsus2 Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

xx ty me _ Yeah Come on Yeah

19 (19) 19 19 19 19 19 19 17 17 17 17 17 17 19 17 15

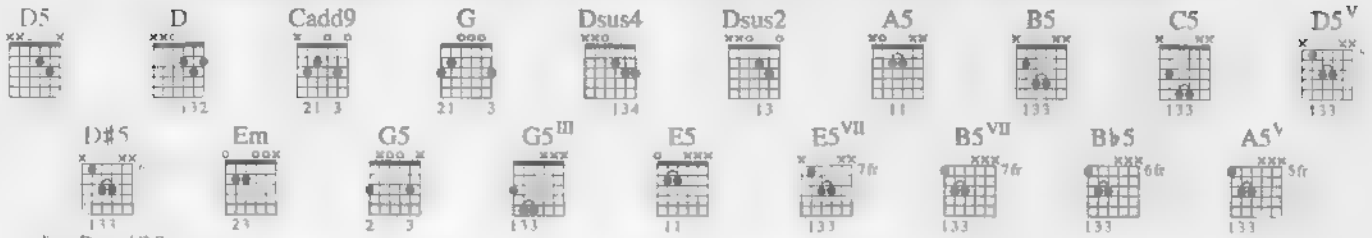
[illegible]

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A Fade out

15 15 15 19 19 19 17 17 19 17 19 17 17 17 19 17

Sweet Child O' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler



Tune Down 1/2 Step

- ① = E^b ④ = G^b
 ② = A^b ⑤ = B^b
 ③ = D^b ⑥ = E^b

Intro

Medium Rock ♩ = 122

Gtr 1 (elec) **Riff A**

mf w/ dist

TAB

15 14 12 14 14 15 14 12 14 14 15 14 12 14 14 15 14 12 14 14

D5
p

Cont. in Riff A

Gtr 1 (elec) **Riff A**

TAB

15 14 12 14 14 15 14 12 14 14 15 14 12 14 14 15 14 12 14 14

Gtr 1 w/ Riff A
D

Cadd9

Gtr 3 (acous) **Rhy. Fig. 1**

let ring throughout

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C

D

End Rhy. Fig. 1

Gtr 1 (elec) **Riff A**

TAB

15 14 12 14 14 15 14 12 14 14 15 14 12 14 14 15 14 12 14 14

Gtr 1 w/ Riff A first 6 meas

Gtr 2 w/ Rhy Fig 1

Rhy. Fig. 2

Gtr 3 (acous) **Rhy. Fig. 2**

TAB

2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0

G

D

Dsus4 D Dsus2 D

stared too long I'll prob'ly break down and cry
pray for the thun - der and the rain to qui - et ly pass me by

Chorus

A5
Rhy. Fig. 3

B5 C5

Gtr 1 w/ Fill 2, 3rd time
D

Dsus4 D Dsus2 D

End Rhy. Fig. 3

Whoa, whoa, whoa, sweet child o' mine.

*On D.S., double Gtr 2

To Coda ⊕

Whoa, oh, oh, oh, sweet love o' mine.

Fill 2

Gtr 1

Whoa, oh, oh, oh, sweet love o' mine.

Gtr 2: w/ Rhy. Fig. 1
Gtr 3: w/ Rhy. Fig. 2
D

1.

2.

Gtr 2: w/ Rhy. Fig. 1, first 7 meas
Gtr 1: w/ Rhy. Fig. 2

G

Dsus4 D Dsus2 D D.S. al Coda

⊕ Coda

D

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times
A5 B5 C5

Gtr 1: w/ Fill 2
D

Oh, oh, oh, oh, sweet child o' mine.

A5

B5 C5

D5^v

D#5

Gtrs. 1 & 2

Woo, yeah, yeah! Ooh, sweet love o' mine

Guitar Solo

Em

C

B7

Am

Gtr

Rhy Fig. 4

End Rhy Fig. 4

Gtr 4 w/ Rhy Fig. 4, 2 times

Em

B7

Am

Em

Gtr 4 w/ Rhy Fig. 4, first 3 meas.

Gtr 5 w/ Fill 3

Fill 3

A wah wah

T
A
B

Gtr 4 w/ Rhy Fill 1
A5

G F#
3fr 2fr

Em

E F#
open 2fr

G5

Rhy. Fig. 5

Gtr 4

A5

B5

C5

D5^v G5^m
End Rhy. Fig. 5

Gtr 2 w/ Rhy. Fig. 5, 3 times
Em

G5

A5

B5

C5

D5

G5

F5

G5

A5

B5

C5

D5

G5

Ln

G5

Rhy. Fill 1
Gtr 4

G5 A5 C5 D5 G5
 Where do we go now now?
 15 (15) 12 14 (14) 12 18 17 18 17 17 22

15 G5 A5 B5
 Rhy Fig. 7
 Where do we go? — Ah. — Where do we go — now?
 #va. —
 (22) 22 22 22 22 22 (22) 17 (17) (17) 17
 full full full
 17 17 17

The musical score for "When Do We Go?" is presented in two systems. The first system shows the vocal melody and guitar accompaniment. The vocal line begins with the lyrics "When do we go?" and is accompanied by a guitar part with a melodic line and a bass line. The second system continues the vocal melody and guitar accompaniment, with the guitar part featuring a melodic line and a bass line. The score includes various musical notations such as notes, rests, and guitar-specific instructions like "full", "1/2", "grad. bend", and "full".

Gtr 2 w/ Rhy Fig 7, first 3 meas.
E5

G5

A5

B5

E5^{vii} D5^v B5^{vii} Bb5 A5^v Gⁱⁱⁱ
Cor 2

Where do we go? — Where do we go — now? No, no, no, no, no, no

Gtr 2 w/ Rhy Fig 7, first 2 meas.
t 5

A5

C5

D5

Cor

no Sweet child, sweet — child

F5

C

C

C

FINE

technical

Wait

Words and Music by Mike Tramp and Vito Bratta



Intro

Moderate Rock ♩ = 144

• D A/D C/D

Wait, _ wait, _ I nev - er had a chance to love _

Gtr 1 (12 str. acous.)

mp
w/ pick & fingers
let ring throughout

TAB

* If D and A are not reflected, replace D with A

G/D

B \flat /D

A5

you Now I on a wait in say I love _ you one more time _

Gtr 1

Gtr 2 (elec.)

mp P.M. w/ dist.

Verse

1. Wait

Riff A

mf
w/ pick

Citr. 2 tacet

A7 D/A Dm(add9)/A A

just a mo - ment be - fore our love _ will die, _ 'cause I must

A7 D Dm(add9)/A A

know the rea - son why _ we say _ good - bye. _ Wait _

A7 D Dm(add9)/A A

just a mo-ment and tell me why. 'cause I can

5 0 7 0 5 0 7 4 0 2 4 3 2 3 3 2 3 0 3 2 3 5 6 5 7 0

(0)

A7 D Dm A

show you how in that you want de

End Riff A

5 0 7 0 5 0 7 4 0 2 4 3 2 3 3 2 3 0 3 2 3 5 6 5 7 0

(0)

cont. in slashes

Interlude

Gtr 1 (cont)

A A7 D/F# Dm/F

5 0 7 0 5 0 7 4 0 2 4 3 2 3 3 2 3 0 3 2 3 5 6 5 7 0

(0)

Interlude

Gtr 1 (cont)

A A7 D/F# Dm/F

Gtr 2

< mf > w/ delay delay off P.M. P.M.

5 0 7 0 5 0 7 4 0 2 4 3 2 3 3 2 3 0 3 2 3 5 6 5 7 0

(0)

A A7 D/F# Dm/F A5

2 1 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

5 0 7 0 5 0 7 4 0 2 4 3 2 3 3 2 3 0 3 2 3 5 6 5 7 0

(0)

Verse

A A/G D/F# Dm/F

and show your love in like it was before

P.M. P.M. P.M. P.M. P.M. P.M.

(1) 0 4 0 0 2 3 3 4 3 3 4 4 2 2 5 2 2 1

A/G A A/G D/F#

cause I won't let that feel in' walk

P.M. P.M. P.M. P.M. P.M. P.M.

(1) 1 2 3 2 3 0 4 0 0 4 2 3 3 4 4 2

Dm/F A A

out through the door I said wait just

P.M. P.M. P.M. P.M. P.M. P.M.

(2) 2 5 2 2 5 1 1 3 3 2 3 7 7 7 0 0

D/F# Dm/F A

a moment and try once more, 'cause babe,

P.M. P.M. P.M. P.M. P.M. P.M.

(4) 5 5 0 X 0 4 4 2 4 2 2 2 0 0 2 0 3 2 0

let ring ----- 4

A7 D/F# Dm(add9)F

I need to hold you like I did be - fore.

P.M. P.M. P.M. P.M. P.M. T P.M.

*T = Thumb on 6th string

Pre-Chorus

2nd time Gtr 4 tacet
B5

B/A

E5

F#5 G5

So if you go a-way,

I know that I will fol -

p *mf* *p*

f

Gtr 3 (elec.)

f

Chorus

D5
Rhy. Fig. 1

A5

G5

A5

End Rhy. Fig. 1

Wait, wait, I nev-er had a chance to love you.

Qtr 3

PM PM PM PM

10 11 10 11 10 10 9 10 9 11 8 7 8 7 8 10 9 10 9 11

D5

A5

G F#
E5

A

(cont. in notation)

Wait wait if on-ly our love could show you

Qtrs 2 & 3 w/ Rhy. Fill 1 (2nd time)

PM PM

10 11 10 11 10 10 9 10 9 11 3 2 3 2 2 2

Qtr 1
D5

A5

G5

A5

Wait wait I nev-er wan-na be with-out you

Qtr 3

PM PM PM PM

10 11 10 11 10 10 9 10 9 11 8 7 8 7 8 10 9 10 9 11

Rhy. Fill 1
Qtrs 2 & 3

A5

2 3 2 3 2 2 2

D5 A5 A B C G

Gr 2

Wait ——— wait ——— ne I nev-er had a chance to love — you. Now I

PM ——— PM ——— let ring ——— let ring ———

10 11 10 11 10 10 9 10 9 10 2 2 0 1 0 3 0 3 0 0

To Coda ⊕

Bb F A

... I want to say I love — you one more time ———

let ring ——— let ring ———

Gr. 4 (elec) w/ dist

Gr. 2 & 3 direct

2

Guitar Solo

Gr. 4 w/ Riff A

Gr. 2 & 3 tacet

A

A7

D/A

hold note ———

(2) 14 (14) 21 (21) 0 6 7 9 14 9 7 12 0 10 (19) (19) 9 7 9

*Bend and vibrato are executed by left hand, fingered at 3rd str., 2nd fr

**Bend w/ left hand at 3rd str., 9 fr

Dm(Add9)/A A A D

he he n ——— he he n ———

(9) (9) 13 9 (9) 7 10 12 7 7 (7) 6 7 10 (10) (22) 14 (14) 21 14 10 14 20

*Touch str. lightly at 22nd fret at release of bend.

Dm(add9)/A

(20) 14 16 14 (14) 12 14 12 10 12 8 12 16 12 14 15 14 (14) 12 15 12

A7 **D**

8 10 12 16 12 14 16 14 (14) (14) 9 0 5 9 6 12 7 12 7 14 7 9 14

Dm(add9)/A

9 (9) 15 8 10 15 8 10 17 10 15 10 14 10 15 (15) 14 12 14 15 14 12 14 15 14 12 14 15 14 12 12

A7 **D** **D.S. al Coda**

(12) 14 12 14 12 14 12 14 12 14 14 17 15 17 15 17 15 17 15 14 19 (21) 21 21 (21)

Gtr

0 3 2 3 0 3 2 3

⊕ Coda

D A/D C/D

Vol. (Wait) Um ba - by Um beg gin vol.

G/D Bb F/A

wa l mg No I nev - er had a chance to love you

Utr. 2 & 3 tacet A A7 D/A Dm(add9)/A

mf slight rit.

A A7 D/A Dm(add9)/A

accel. *molto rit.*

What I Like About You

Words and Music by Michael Skill, Wally Palamarchuk and James Marinos

Intro

Moderately Fast ♩ = 160

Gtr 1 (slight dist.) Rhy. Fig. 1

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

End Rhy. Fig. 1

let ring

TAB

1-16-1 A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Hey!

let ring

D/F# Asus4 A E A D/F# A

Uh... huh... Hey!

End Rhy. Fig. 1A

*Gtrs. 1 & 2 (slight dist.) Rhy. Fig. 1A

*composite arrangement

Gtrs. 1 & 2 w/ Rhy Fig 1A, simile

E A D/F# Asus4 A E A D/F# A

Uh... huh... I. What I like a - bout

Verse

Gtrs. 1 & 2 w/ Rhy Fig 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

you, you hold me tight...

E A D/F# Asus4 A E A D/F# A

Tell me I'm the on - ly one, wan - na come o - ver to - night, ... Yeah...

Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 1A, 2 times, simile

Keep on whis-per - in' in my car. Tell me all the things that I wan - na hear - 'cause that's true, That's

what I like that's what I like a - bout you. That's what I like) 2. What I like a - bout

Verse

Gtrs. 1 & 2. w/ Rhy Fig. 1A, 2 times, simile

you real - ly know how to dance. When you go you keep me warm at night.

up - town jump a - round, think a - bout true ro - mance. Yeah. Nev - er wan - na let you go, know you make me feel al - right. Yeah.

Chorus

Gtrs. 1 & 2. w/ Rhy Fig. 1A, 2 times, simile

Keep on whis per in in my car. Tell me all the things that I wan na hear cause that's true That's

what I like a - bout you. That's what I like a - bout you. That's what I like a - bout you. That's

what I like a - bout you. That's what I like a - bout you. That's what I like a - bout you. That's

Wow!

Guitar Solo

G N.C. D5 G N.C. A5 A

Working for the Weekend

Words and Music by Paul Dean, Matthew Frenette and Michael Reno

Intro

Moderately fast Rock ♩ = 148

Verse

(Drums) B5 N.C. Play 4 times B5

1. Ev - 'ry-one's { watch won -

Gtr 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

TAB

* Gtr. 2 Rhy. Fig. 1A End Rhy. Fig. 1A

TAB

* Kybds arr. for gtr

Gtr 2 tacet

N.C. F#5 G5

N.C.

ing to see what you will do.
der - ing a - will you come out to - night.

TAB

B5

G5 G#5

F5

Ev - 'ry-one's { look - ing at you, oh.
try - ing to get it right, get it right.

TAB

Pre-Chorus
D5

Ev - 'ry - bod - y's work - ing for the week - end

N.C. G5 N.C.

D5

N.C. G5

N.C. G5

Ev - 'ry - bod - y wants a new ro - mance.

D5

N.C. G5

N.C.

D5

Ev - 'ry - bod - y's go - ing off the deep end.

N.C. G5

N.C.

Ev - 'ry - bod - y needs a sec - ond chance, oh. You want a piece of my heart?

Chorus

Gtrs 1 & 2 w/ Rhy Figs 1 & 1A (3 times)

B5

N.C.

B5

You be- ter start from the start

N.C.

B5

N.C.

To Coda 1

You wan - na be in the show? Come on ba - by, let's go.

Interlude

N.C.

You wan - na be in the show? Come on ba - by, let's go.

To Coda 2

B5

N.C.

You wan - na be in the show? Come on ba - by, let's go.

Verse

2 Ev - 'ry-one's look - ing to see if it was you. You wan - na be in the show?

G#m N.C. E5 E N.C.

Ev - 'ry one wants - you to come - through. —

PM —————

End Rhy Fig. 2

Gtr 1 w/ Rhy Fig. 2

Ev - 'ry-one's hop - ing ————— it - 'll all work out

G#m

Ev - 'ry-one's wait - ing, they're hold - ing — out —————

D.S. al Coda 1
E5 E

⊕ Coda 1

Interlude

G

f

* w. wah wab

* + = closed - toe down
o = open - toe up

B5

G

B5

D.S.S. al Coda 2

⊕ Coda 2

Chorus

Gtr 2 w/ Rhy Fig 1A (7 times)

B5

NC

N.C.

You want a piece of my heart? _____

You bet - ter start from the start. _

Gtr 1

PM FM FM

0 1 2 0 0 1 2 0 1 2 0 0 1 2

Gtr 1 w/ Rhy Fig 1 (6 times)

B5

N.C.

B5

N.C.

—

You wan - na be in the show? _____

Come on ba - by, let's go. _

B5

N.C.

B5

N.C.

—

You want a piece of my heart? _____

You bet - ter start from the start. _

B5

N.C.

B5

N.C.

—

You wan - na be in the show? _____

Come on ba - by, let's go. _

Outro

—

—

—

—

—

PM PM

5 4 2 0 2 5 4 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B5

—

—

—

—

—

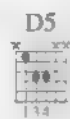
FM

5 4 2 0 2 0 4 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

You May Be Right

Words and Music by Billy Joel



Intro

Moderately fast Rock $\text{♩} = 150$

A5

Verse

A5

Rhy. Fig. 1

Gtrs. 2 & 3
Play 3 times
w/ dist

(cont. in final str.)

(Glass shattering)

REF A
Gtrs. 1 & 2 (clean)

End REF A

FIG 1
Gtr 1

(3rd time, Gtr 2 cont. in slashes)

TAB

your part, ty, one, Sun - day, I, a, I, a, I

you there, one, in, your, let, me, I, I

F5

L5

F5

Rhy. FIG 1

Gtr 2

P.M.

P.M.

End Rhy. FIG 1

Sun - day came, and trashed me out, a - gain. I was on -

told you dirt - y jokes, un - til you smiled. You were lone -

End Rhy. FIG 1
Gtr 2 cont. in slashes

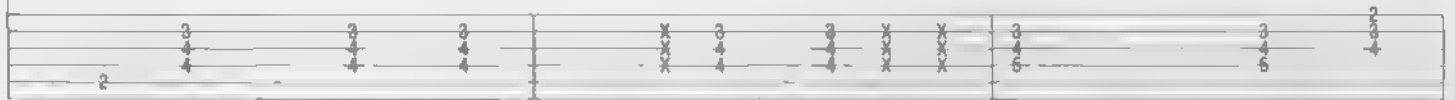
B5

G5

Rhy. Fig. 2



Rhy. Fig. 2A



G

6

3fr

P.M.

F#

6

2fr

E

8

open

E5

E

8

open

P.M.

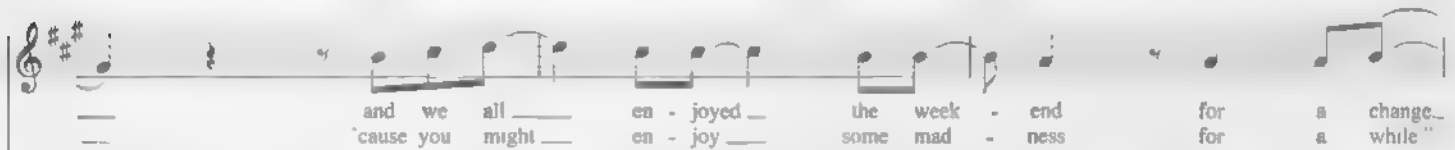
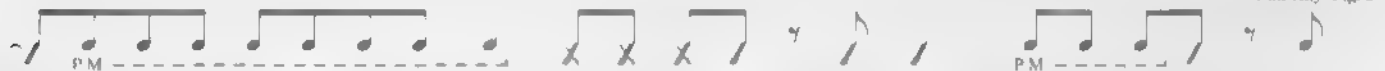
E5

A

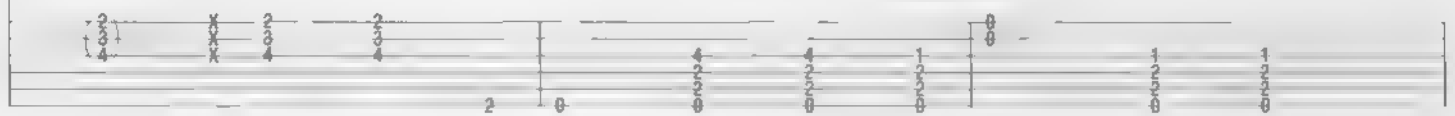
6

open

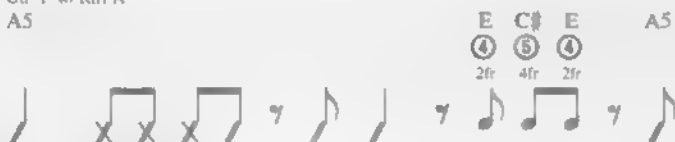
End Rhy. Fig. 2



End Rhy. Fig. 2A

Gtr 1 w/ Riff A
A5Gtr 1 w/ F#1
Gtr 2 w/ Rhy. Fig. 1

Asus4



E

4

2fr

C#

5

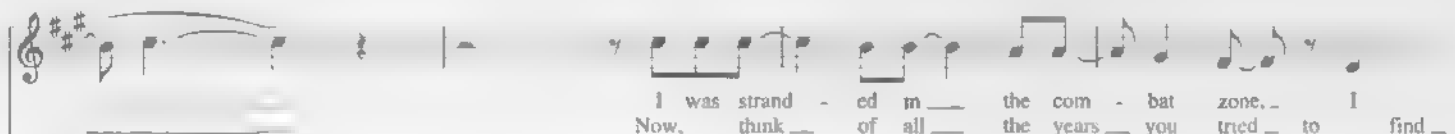
4fr

E

4

2fr

A5



Gtr 2 w/ Rhy Fig 1 (last 4 meas)

A5

walked through Bed - ford Stay a - lone, e - ven rode my mo - tor - cy - cle in the rain -
some - one to sat - is - fy you. I might be as cra - zy as you say -

Gtr 2 w/ Rhy Fig 1
2nd time, Gtr 3 w/ Fill 2

E5

Gtrs 2 & 3 w/ Rhy Figs. 2 & 2A

B5

And you told me not to drive but I made
If I'm cra - zy then it's true that it's all

Gtr 3

hold bend -----

G5

E5

it home a - live, so you said that on - ly proves that I'm in -
be - cause of you. and you would - n't want me an - y oth - er

Chorus

3rd time Gtr 6 tacet

1 5

You may be right, I may be cra -

Solo
Way

Gtr 3

* Gtrs 1 & 4

* Composite arrangement, Gtr 4 (dist) *mf*

Fill 2

Gtr 3

AS F5 DS

2 Ob' { But it's too hard to be a man in the world

F#5 E F# A AS E5

open 2fr open

look ing for { Let out the light, It's too late to let out the light. Let out the light. oh, don't try to save it from a change

AS A To Coda ⊕ DS F#5

Rhy Fig 3 End Rhy Fig 3

me me me { You may be wrong but all I know is you may be right

Rhy Fig 3A End Rhy Fig 3A

2.

Citr. 4 mg/ml

A5

A5

E5

Well... 2. Re - mem - but you may be right.

Gtr. 3

Gtr. 4 facet

A5

Gr. 3 trace1

Gtr 1 - w/ Fill 1

Gr 1 - w/ Fill 1

Ctrl 2	
--------	--

D/A

A type2

D/A

A type2

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in D major and includes chords D/A, A, and A type2. The bass part includes fret numbers and bending instructions like "hold bend -4".

musical score for guitar, showing a melodic line and a fretboard diagram. The melodic line includes a D/A chord, an E5 chord, and a Gtr. 6 (Guitar 6) section. The fretboard diagram shows a sequence of frets: (12), 12, 12, 12, 12, 12, 11, 9, 12, 11, (11), 9, 9, 14/B, 16, 15. A "hold bend" instruction is present above the fretboard.

* SAS art. for gtr.

²²⁸ Gr. 6 to left of slash in tab.

Sax Solo

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 5: tacet

Bm

Gtr. 6

Gtr. 3

D.S. al Coda

E

A type2
Gtr. 2

But you may... be right...

Coda

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 3 & 3A

But you may... be wrong... for all... I know... you may... be right...

Outro

3rd time, w/ voc. ad lib (till end)

Gtrs. 1 & 2: w/ Riff A

A5

Repeat and fade

You may be wrong but you may be right...

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: high E, B, G, D, A, E low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

D A D E (6) G (6) open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

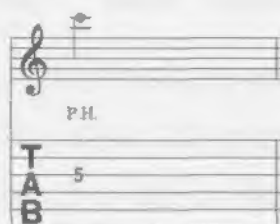
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

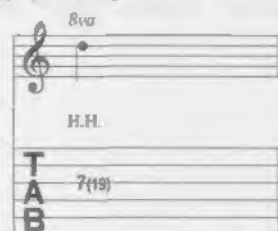
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



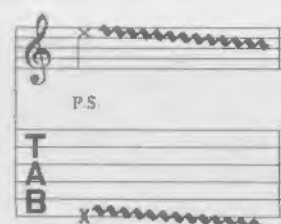
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



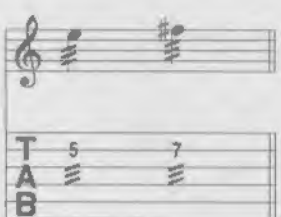
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal)

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).